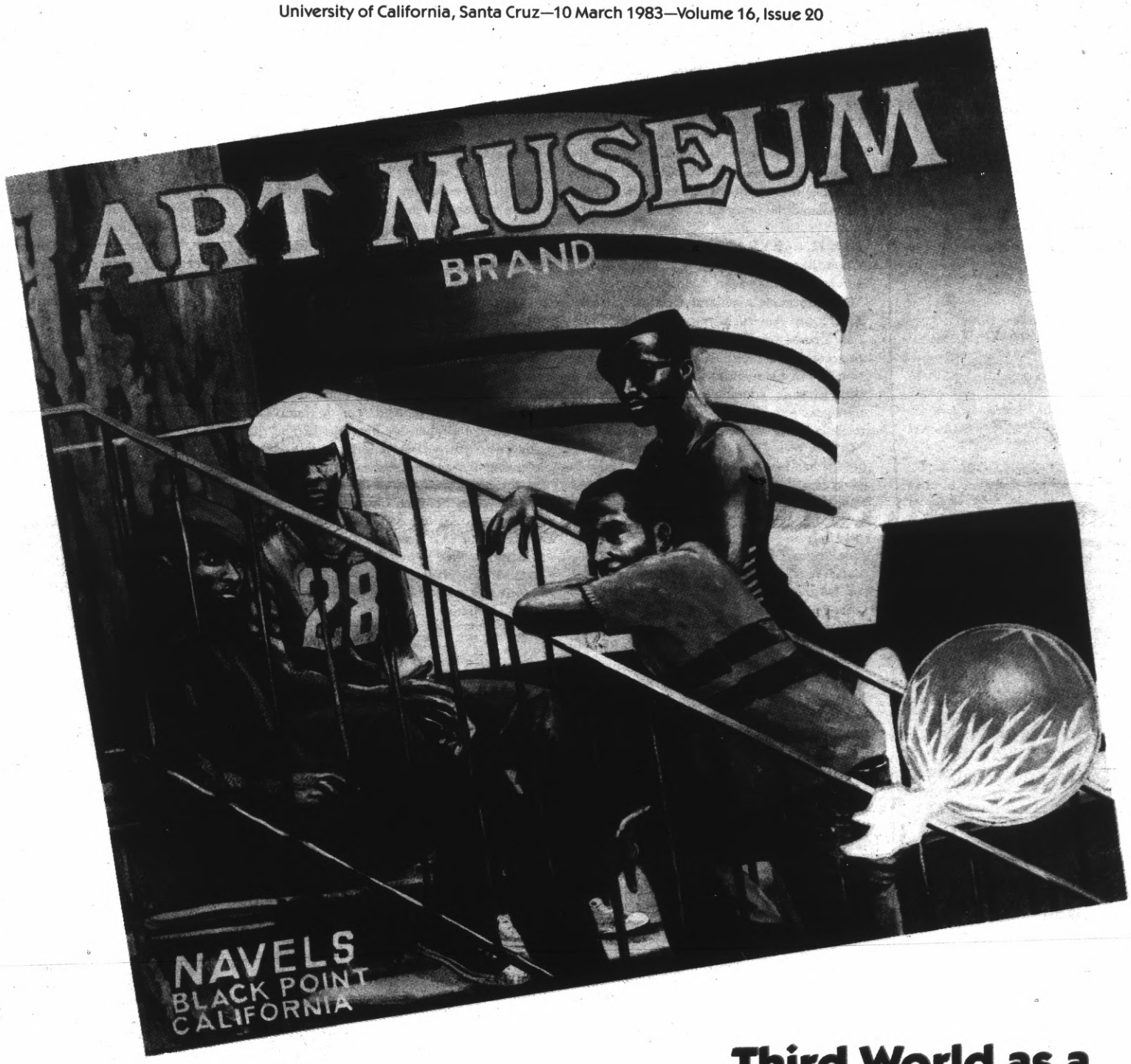
V.19:20

Fight Back! Women Reclaim the Night

CITY ON A HILL

University of California, Santa Cruz—10 March 1983—Volume 16, Issue 20



Third World as a State of Art

The visual roots of California's multiculture

STAFF

"The Best Weekly in the State"—California Intercollegiate Press Association, 1982

Gold Medalist—Columbia Scholastic Press Association, 1982

Campus News: Frank Lawrence—Editor; Lisa Crystal, Persis Karim, Hassan Melehy, Kevin Walsh—Writers

City News: Dave Tracey—Editor; Mark Cassell, Debbie Davis, Serena Herr, Ray Lein, Steve Lutzky, Joe McGowan, Carolyne Rice, Beth Shuster, Mira Slott, Karl Whittles, Todd Woody—Writers

Women's News: Stephanie Denmark, Deborah Young—Co-editors; Cynthia White, Kass Demeter, Patty Paludan-Bicket, Michele Allen, Maureen Long—Writers

Arts: Stuart Leavenworth—Editor; A. Jay Fields, Regis W. Goatlips, Todd Jones, John Kim, Frederick Landers, Eric Mendelson, Lois Nelson, Mark Green Solomons, Patrick Steele, Sharan Street, Richard von Busack—Writers

International News: Patrick Twohy, Egyptian correspondent

Sports: Greg Mellen—Editor
Steve Cole, Dave Frauenfelder—Writers

Copy: Ann Starrs—Editor; Lisa Crystal—Proofreader

Photography: Karin Victoria—Editor; Mike Jenkins, Michael Rohde, Stacey Vreeken—Photographers

Typesetters: Becky Denison, Lois Nelson, Ann Starrs, Marty Stevens

Production: Mike Kay—Art Director/Production Manager; Melissa Bower, Beth Burke, Jerry Dolezal, Eric Shaw, Mark Spillman, Marty Stevens—Assistants/Graphic Artists; Sharan Street, Rebecka Wright—Advertising Typography and Design

Contributors: Bruce Leshan, Joan Lockhart, Paul Mackinney, Dana Priest, Peter Tripodi, Carter Young, Mark Zaretsky

Circulation: Terence Etter, Robert Martinez, Erik Painter

Advertising: Richard Rubin—Manager; Sara Hare—Representative

General Manager: Gwyn Barley

Editor-in-Chief: Richard von Busack

COVER:
Sharan Street

City on a Hill is a source of free expression and information for the UCSC community and is not an official publication of the University or its Board of Regents.
Phone: editorial: 429-2430; business, 429-4350; advertising, 429-4359. Send all mail to *City on a Hill*, UCSC, Santa Cruz, CA 95064. *City on a Hill* is published weekly from the last week in September to the first week in June except for Thanksgiving, Christmas, New Year's and Winter Quarter break by *City on a Hill Press*, a registered University of California at Santa Cruz student organization. Subscriptions are available for $12 per year or $5 per quarter (10 weeks). Make checks payable to *City on a Hill Press*.

"The people must have something good to read on Sundays."

—The Clash

NEWS ON THE MARCH

FREEZE ON THE FLOOR: By a vote of 27-9, the House Foreign Affairs Committee approved a resolution calling for the United States and the Soviet Union to freeze nuclear weapons deployment. Representative Edward Markey (D-MA), a co-author of the bill, said that he expected the measure to pass in the House of Representatives when it comes to a vote next week. The freeze resolution was predicted by one proponent to "look a lot different" when and if it passes through both houses of Congress. Senator Ted Kennedy (D-MA), applauded the resolution, calling the current administration's military build-ups "voodoo arms control" at a rally to celebrate the bill's leaving committee. At a counter rally, the Coalition for Peace Through Strength cheered a speech by the Reverend Jerry Falwell, who claimed that, by 1984, "the American people will have repudiated the peaceniks."

KOHL EXPANDS MAJORITY: Chancellor Helmut Kohl's coalition of conservative parties won a decisive victory in West Germany's general elections Sunday. Kohl's pro-American, pro-armament Christian Democratic Party captured 244 seats in the lower house of parliament. The opposition Social Democrats Party fared worse in the elections, winning only 193 seats. The four-year-old Green party, which favors a nuclear freeze and German withdrawal from NATO, won 27 seats, making this the first time it has been represented in the German government. President Reagan telephoned Kohl to congratulate him, saying he "looked forward to working together...on the economic and security challenges which our nations face." Despite the crushing defeat for the Greens, the party was optimistic that it will be able to use their parliament seats to bring about change in missile deployment policy. "We now have an opposition inside and outside parliament," said Green party leader Petra Kelly. "Our presence in parliament in this deployment year 1983 is vital."

LABOR WINS IN AUSTRALIA: Robert Hawke won an upset victory in the Australian national elections Sunday. Hawke, the head of the Australian Labor party and a former world record holder for fastest beer drinking, is the first Labor prime minister in Australia in nearly 50 years. In an interview Sunday, Hawke stressed that while his government would pursue a more independent foreign policy than his conservative predecessor Malcolm Fraser, relations between the United States and Australia are "fundamental."

THIRD WORLD CONFERENCE OPENS: Nearly 3,000 delegates descended upon New Delhi for the opening of the conference of non-aligned nations. Topics of discussion were to include economic cooperation, nuclear disarmament, and helping to end poverty, but tensions between members were rife. "Never before," a Southeastern Asian diplomat told *Newsweek* magazine, "has the non-aligned movement met under such treacherous circumstances." The contested seat for Kampuchea will be left vacant, and at least two of the members, Iran and Iraq, are engaged in a war. Nevertheless, Prime Minister Indira Gandhi, who is sponsoring the conference, said that the "spirit of accommodation and the need to keep the movement together will prevail."

FBI UNLEASED: As of March 21, the FBI will be operating under relaxed regulations regarding domestic security investigations. In announcing the new guidelines, Attorney General William F. Smith said, "Our citizens are no less threatened by groups which engage in criminal violence for political or racist purposes than by those which operate lawlessly for financial gain." The new rules replace the first comprehensive list of acceptable procedure issued by former Attorney General Edward H. Levi in 1976. Those rules came in response to public disclosure of FBI abuses in investigating anti-war and women's rights groups, and attempts to discredit civil rights movement such as the drive for minority rights led by Reverend Dr. Martin Luther King. Under the new provisions the FBI will be allowed to: utilize informants in investigating groups before the FBI has a reasonable indication of criminal activities; monitor organizations which have a history of violent activity but are no longer active; investigate persons advocating criminal activity in a public speech.

DEUK DUKES DIABLO: State Attorney General John Van de Kamp enlisted Governor Deukmejian's support in urging that the NRC delay licensing the Diablo Canyon nuclear power plant until all safety issues have been resolved. Van de Kamp said that the comprehensive hearings he and the governor are recommending would delay licensing of the plant until August. In arguing for the hearings, he cited the more than 300 discrepancies between blueprints and actual construction, discovered two months after licensing in 1981. Van de Kamp said that the hearings could prove helpful to PG&E, owner of the plant, as they would establish a record that could be used in fighting future court challenges.

EXECUTIVE KIDNAPPING: Kenneth S. Bishop of the Texas Petroleum Company, was kidnapped on his way to work Monday in Bogota, Colombia. The criminals used one car to cut off Bishop in his residential neighborhood, allowing gunmen in a second car to submachinegun his two bodyguards. No group has claimed responsibility for the kidnapping, and local police said that it appeared to have been carried out by common criminals. They added, however, "We cannot rule out that they are leftist guerillas." Bishop has been a resident of Colombia since 1979.

LYING POLICE ENJOY IMMUNITY: The Supreme Court voted 6-3 last Monday that police officers enjoy total immunity from civil rights lawsuits by persons challenging police trial testimony, even if it can be shown that the officers in question committed perjury resulting in the defendant's conviction. The officers may still be tried for perjury in criminal courts, but Justices had been informed that prosecutors must work closely with police, and consequently are often reluctant to bring criminal charges against them. Legal experts predict that the ruling may be extended to grant similar immunity to all other government witnesses who testify at trials.

Two quarters down, one to go:

City on a Hill will return March 31. We'll see you then
Our deadline *schedule resumes with* articles at 3 pm, Sunday, March 27; Announcements at 12 noon, Tuesday, March 29.

College Nine Proposal

A Low Cost Living Lot

by Mark Green Solomons

Next to the cow pasture at the end of East Remote, the unorthodox community of College Nine resides—temporarily. As of March 21, its inhabitants may be evicted from their living site because they are violating campus regulations. Avoiding confrontational politics, a core of the community is working with the administration to create low income alternative housing on campus. "We can't have an 'us and them' approach and get what we want," said College Nine student Carlos Soria. Bruce Moore, director of Student Services, described the group as "one of the most responsible I have ever dealt with," mainly because "they balanced the facts."

The group has proposed the construction of a vehicle sleeping area north of Kresge College. The site would include composting toilets, solar-heated showers, and a communal kitchen. To assess student need for a vehicle site, Soria and Housing Services director Jerry Walters are preparing a survey. The survey, to be distributed on campus in early April, will need a certain percentage of returns from a representative number of students. By measuring student demand for a vehicle area, the survey will help resolve the questions of the scope and size of the proposed area.

With a full and expensive housing market downtown and the rising cost of tuition, the demand for low income housing is great. College Nine students Robert Katzenson and Julie Miller, sitting in the Stevenson coffeeshop, discussed the purpose of College Nine. "This idea is not for people who can afford it," but it is "to create something for those who don't have the money," Katzenson said.

UC Irvine faced a similar need in 1972 and in response formed a trailer park. A report by Moore's office used the success of the Irvine example to argue for the construction of a similar site at UCSC. "The students at UCSC cannot secure dormitory space or a rental unit in Santa Cruz without increasing their future financial responsibility by taking out additional student loans. Most are independent students who receive little or no financial support from their families, and are thus forced to depend on their own resources to get through college," the report said.

Financing for the proposed project is a major issue of debate with the university. Depending on the specifics of the final proposal, the costs could fall below the $150,000 budget alloted for minor capital improvements on campus. Moore raised the point that the 83-84 budget is unknown. However, Jerry Walters said the proposal won't be in competition with another dorm for funding and so its chances for receiving funds are better. In addition, a Regent's loan is always a possibility.

Before discussing finances, Theresa Yuen, an architect with Campus Facilities, questioned whether the vehicle lifestyle "is a passing fad or a long term need." If there is a need, which the survey will determine, Yuen says she will support it.

Yuen echoes Moore's support for the project, which he called "a responsible form of alternative low cost housing." Moore raises questions about the definition of low cost. Do people who own recreational vehicle trailers fall in the category of low income, he asked. Katzenson adamantly said no, and hopes the proposal will exclude them. Questions regarding what vehicles will be allowed on the lot will be taken up with Moore, Bruce Lane from the Finance and Planning office, and

Mike Jenkins

Louis Fackler, head of Campus Facilities. They will evaluate the details of cost and space and will make a final recommendation to the chancellor in the spring.

If the proposal is approved, then the College Nine lifestyle will begin to be institutionalized, raising the age-old dilemma of putting an idea into concrete form. Although Katzenson fears "sacrificing spontaneity," he said "for continuity, it is worth something to establish a structure."

Perhaps the administration's sympathy for dorms in trailers dates from the first days of Cowell College when classrooms and dorms were temporarily housed in trailers. Speaking for the College Nine community and predicting hard economic times, Miller said, "we have a responsibility to future students."

The proposal calls for a vehicle lot set between Kresge and Crown, behind North Remote parking lot. There are three options to meet sanitation needs, avoiding the use of sewers. One consideration is a pit privy, a structure over a hole in the ground that uses anaerobic and aerobic decomposition to eliminate waste. The second option, a compost toilet, presents no pollution or sanitation problems, but requires labor-intensive maintenance. The least desirable option is a low flushing septic tank that does present pollution problems.

Other suggestions for facilities include building a brick stove using firewood as a fuel for cooking and space heat; the installation of lights to provide security for the van lot and to minimize a transient problem from downtown; and the provision of lockers for storage space.

In presenting the proposal to the administration, Katzenson and Miller want to balance costs and standards. "We want the minimum facilities to meet health standards," Miller said. To accommodate a standard for the minimum vehicle size safe to cook in—that is, to avoid the problem of cooking in a VW van—they suggest building a community kitchen. The Farralones Institute design in Berkeley is an ideal model for a bathhouse with two privy toilets and showers heated by wood-fueled hot water. The bottom line, said Miller, is "to make the [lifestyle] legal."

Architect Yuen said "a long term project will need a sewer." The California Code requires sewage for a certain ratio of numbers of people to numbers of restrooms. A spokesperson for UCSC's Environmental Health and Safety office was concerned about this aspect of the proposal, but said, "if it meets all the state requirements" it is fine with them.

At the same time, Katzenson said, "we don't want to price people out of the market by making it too elaborate." If the project fits within the physical improvement budget, students will pay anywhere from $25 to $75 per quarter for one and a half parking spaces, compared to the monthly $350 students now pay for room and board in the dorms.

The success of the proposal depends on student support and on response to the survey. College Nine invites students to see a videotape by Steve Anthus on March 17 in Merrill Dining Hall, and to attend the next meeting with the administration on April 6 in Room 325 McHenry.

Driving home or leaving Santa Cruz
for quarter break?
Cut your expenses
Use the new campus
RIDE BOARD
In the Campus Activities Office above
the Whole Earth Restaurant.
Stop by any time Monday through Friday between 10 am and 4 pm.

L'OUSTALOU
Featuring Wednesday Night Italian Dinners
Complete dinners from Pizza to
Meatball Sandwiches - $5.50 to $8.50
Dinners include salad, homemade bread, and gelato.
Serving from 6 to 9
French Provincial Cuisine Fri & Sat Night, Lunch Tues—Fri
Country French & Mediterranean Cuisine
118 LOCUST STREET, SANTA CRUZ
423-5600

SPORTS

Grads Routed By Adlai S.

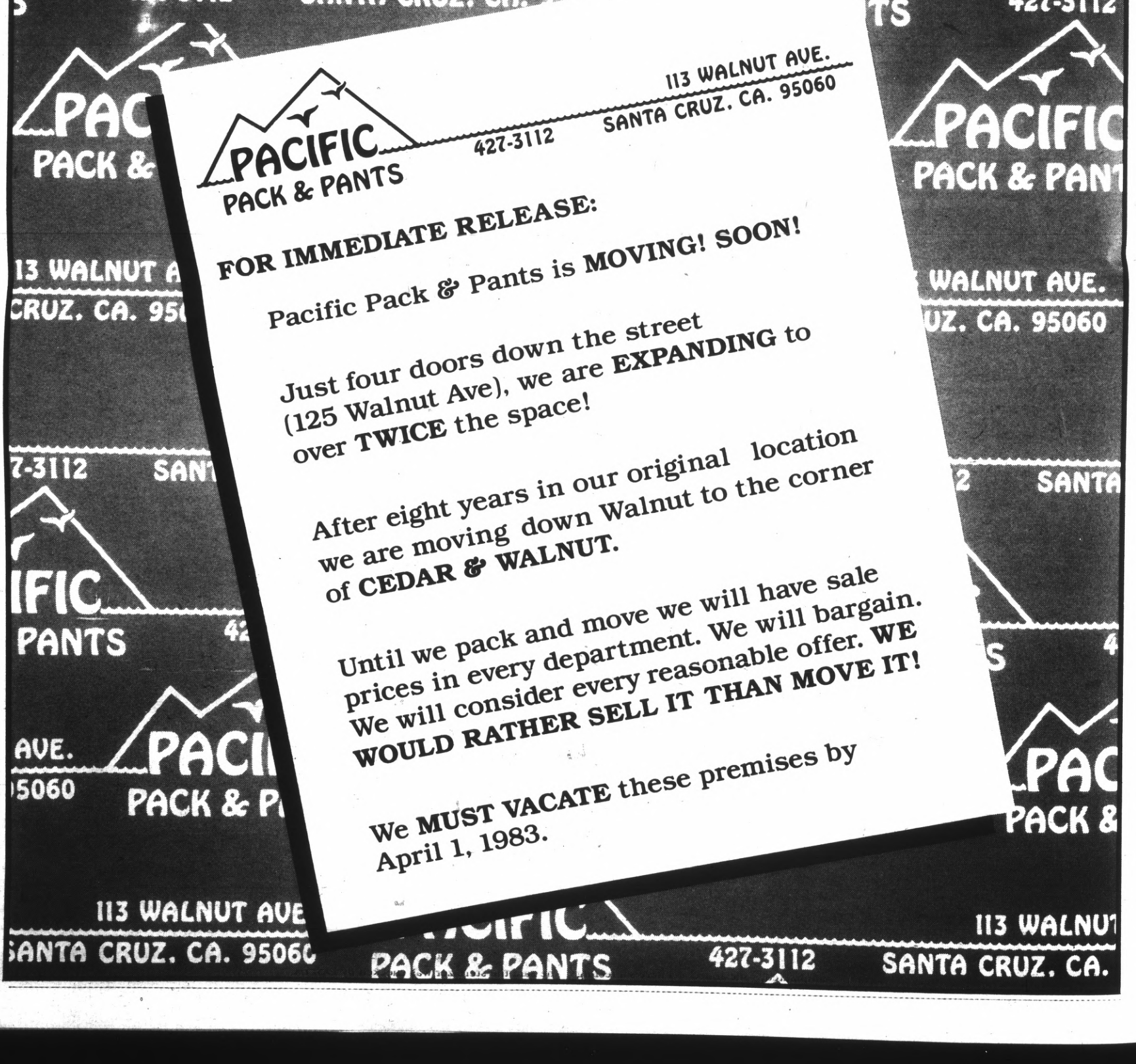
by Greg Mellen

The 16th Annual Intercollege Basketball Tournament ended with a surprise upset by Stevenson College over the Graduate team. Stevenson turned a close game into an out-and-out rout by outscoring the Grads by 18 points in the second quarter enroute to a 101-59 pounding. By the end of the third quarter the only remaining question seemed to be whether or not Stevenson would break the hundred point barrier, and when Kevin Lynch hit the shot that put them over, there was nothing left to shout about.

For Stevenson's team the victory was also a sweet revenge, as the Graduates had eliminated their team for the last two years in the first round of the tournament. Star players for Stevenson were Dave Pine and Jeff Ramsayer, who both played on the second and third quarter teams. Pine scored 24 points, including a couple of double pump scoop lay-ups that were amazing, and handled the ball effectively as a point guard. Ramsayer scored 27 points, and supplied some muscle underneath the basket.

Stevenson entered the tournament unseeded due to their losses in the previous years, but they left no doubt that they were the best team in the tournament. To get into the finals, Stevenson had to overcome a 12-point deficit against Oakes going into the final quarter of play. They not only made up the deficit, but they won the game by nine points. After the semi-finals, Stevenson forward Matt Compton said jokingly, "This is the start of a dynasty." After Saturday night's performance, Stevenson proved it was no joke.

This Friday and Saturday nights, UCSC's Boxing Club will be hosting the Western Regionals of college boxing at the Santa Cruz Civic Auditorium. The qualifying bouts will be held on Friday night at 7:30pm, with the finals following on Saturday at 8:30pm. So if the fights on TV don't sate your boxing appetite, take a trip to the Civic and watch the kids touch gloves. This message has been brought to you by your local purveyor of pugilism.


113 WALNUT AVE.
427-3112
SANTA CRUZ. CA. 95060
PACIFIC
PACK & PANTS
FOR IMMEDIATE RELEASE:
Pacific Pack & Pants is MOVING! SOON!
Just four doors down the street
(125 Walnut Ave), we are EXPANDING to
over TWICE the space!
After eight years in our original location
we are moving down Walnut to the corner
of CEDAR & WALNUT.
Until we pack and move we will have sale
prices in every department. We will bargain.
We will consider every reasonable offer. WE
WOULD RATHER SELL IT THAN MOVE IT!
We MUST VACATE these premises by
April 1, 1983.

Stolen Goods, Angry Employees

Ill Will At Goodwill

by Mira Slott

Santa Cruz's Goodwill Industries might call itself "The People Business," but some donated items are not trickling down to the people for which they were intended.

Many disgruntled employees admit to stealing donated goods. Some claim they do it to get back at management for treating them in a condescending way and subjecting them to unfavorable working conditions. Others believe it is not unethical to steal because their wages are so low. But some justify stealing because, as one put it, "if management is skimming off the top, why can't we?"

"Sure I steal," said one male employee. "I imagine everyone steals." He added, "Look, management is the one who has a double standard."

Goodwill's management denies accusations that they have stolen valuable antiques and expensive goods such as fur coats and jewelry worth up to $1000 an item. Public Relations Director Lee Jones admitted that, due to incomplete records, management has "no sufficient data to confirm such a rumor, unless someone comes in and says 'I stole this.' "

Valuable goods that are taken for appraisal are not specifically itemized and documented until the management returns them to the plant to be processed. So there is no written record of what leaves the plant.

Jones justified the incomplete records by saying that thousands of donations come in to the plant each day and records only list items in quantities of barrels, racks, and boxes, rather than documenting each item. Security is "damn tough," said Jones.

According to Santa Cruz Goodwill President Mark Eason, stealing can occur at the donation truck stations, at the loading docks, at the processing plant, or on the way to retail stores or the Bargain Barn, where items are sold. Production Director Lenne Bennet said she has fired employees for stealing. "I'm not shocked to see people steal," she said. "I've searched people and said, 'please empty out your coat.' " But in response to accusations that management steals, she replied "The dignity of the individual is very important. I don't have to sink to their level of verbal abuse."

Bennet did not deny the widespread accusation among employees that she wore a pair of donated shoes out of the plant without paying for them. But she claimed she brought them back eventually. According to one employee, it was several months later. However, when an employee wore a donated shirt out of the plant without paying for it, Bennet fired him.

Told that one justification several employees gave for stealing was their low wages, Bennet said, "If you are honest and your integrity is high, you won't steal and you will benefit from a wage increase."

However, over 20 employees interviewed complained of unfair wage practices at Goodwill. Most workers believed they were assigned jobs which did not match their capabilities and that they were given responsibilities above and beyond their job description without being paid for it.

Michael Chakarian, director of Goodwill's rehabilitation program for handicapped workers, said, "If you want to make money, get a degree and work for IBM. Goodwill's management does what we do because we believe in it, not for the bucks."

A number of handicapped workers known as "rehabilitation clients" are employed under a program subsidized by the state and private industries. Goodwill gives them job training and placement and is required to pay them at least 85 cents an hour, a quarter of the minimum wage.

According to some non-rehabilitation employees, there are rehabilitation clients working at standard production levels (equal to the output of their non-rehabilitation coworkers) who are being paid only 85 cents an hour. Chakarian claimed that the employees who said that are not qualified to know if the rehabilitation client works at the level of the regular worker.

But one worker said she was denied a raise from 85 cents because she was told "it is impossible for you to be working at 100 percent capacity."

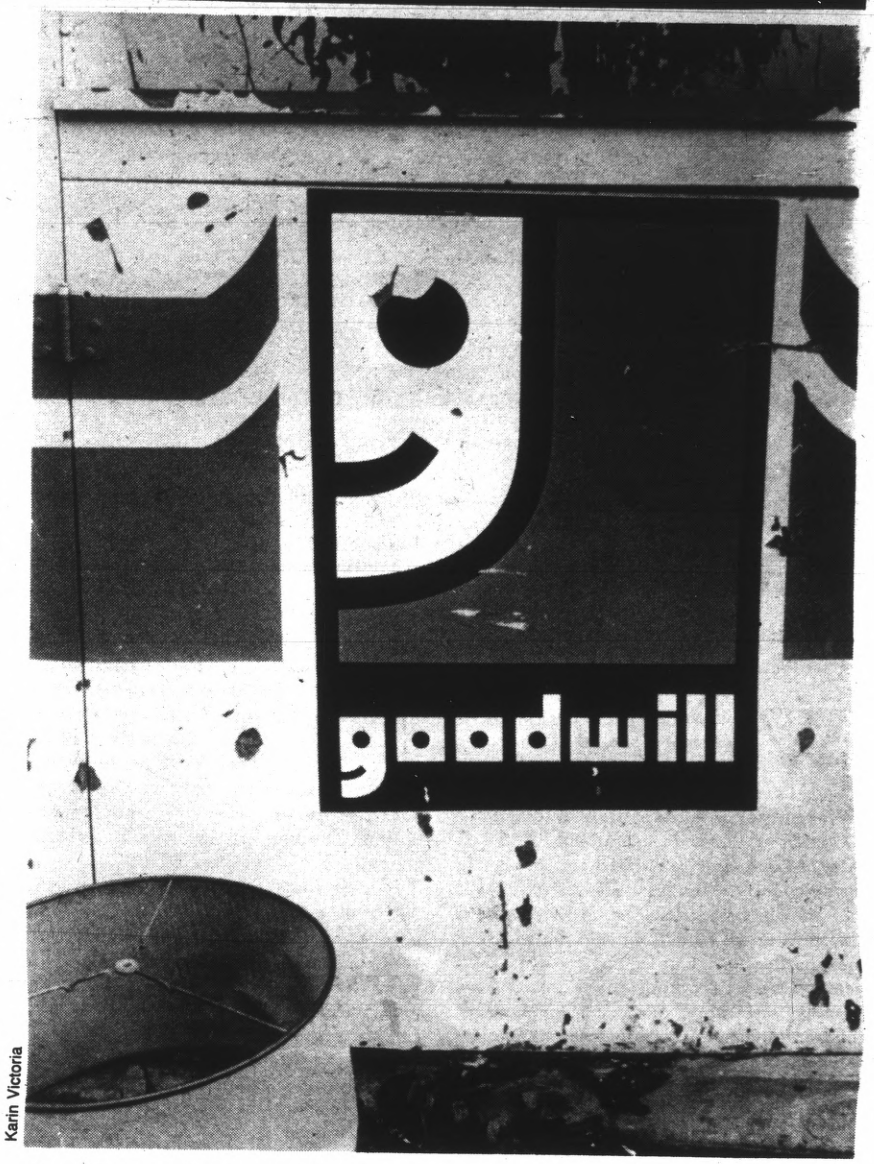
Several employees charged that Chakarian is so far removed from the rehabilitation clients that he doesn't understand the situation. "I don't have substantial client contact." Chakarian admitted, "I don't have the time anymore. My role is more administrative."

Some workers believe their jobs would be on the line if they complained about unfair salaries. But Eason said, "If employees fear speaking out, they can submit an anonymous complaint which will always be answered, even if it is a dumb idea and the answer is no." He added, "I'm not surprised by the complaints. I've been ten years in the business and no matter what you do, some people say it's not enough."

Chakarian said if someone came to him and said, " 'This place is crazy and I hate working here,' I'd tell them that maybe you should find another job." But a few minutes later, he added, "I've never known anyone here that's been terminated for stating their opinion."

"The management has you so intimidated you feel like you'll be fired if you question policy and there will be no recourse," said an employee. At least three employees believe they were fired for that very reason.

Some employees criticized what they consider condescending treatment by the management. "When workers feel they are treated like slaves, ostracized, abused, and lied to, there will be no trust," said one woman employee. Another employee said she felt "dehumanized...because Bennet thinks of us as lower. We're stuck, pushed around, and manipulated," she added. "There's a feeling of powerlessness, that there is nothing we can do to stop inconsistent treatment of workers."



Karin Victoria

But Bennet said she has "tremendous respect for these people," and claims she was shocked to hear the employees thought they were treated in a condescending way. "We're all adults," she continued, "My employees are thinking, intelligent, goal-oriented people. They don't need supervision like school children."

Bennet compared her position to that of a school principal. "I get the brunt of everything because I'm very visible, very much the middle guy—I don't think it's anything personal," she said.

Some employees are frustrated because the believe management won't acknowledge hostilities between workers and staff. There is a concern that management is insensitive to safety hazards and poor working conditions in the plant. One worker said when he injured his hand on a piece of sharp metal, he was told by Bennet that *he* was a safety hazard.

Another worker said when employees told Bennet that a formaldehyde (toxic carcinogen) sterilizer used to clean mattresses and bedding was causing painful irritation in their eyes, noses, and throats, Bennet "labeled our complaints 'crazy,' saying 'nothing is wrong with it, it's you.' "

According to Eason, the lack of trust in management regarding the formaldehyde sterilizer and other safety problems stems from a "communication problem." He said he was not aware of the complaints. However, he said the sterilizer was checked by OSHA safety control, the Environmental Air Quality Control and accredited by the Commission for Accreditation of Rehabilitation facilities.

But Linda Curry, Head of Safety, said the formaldehyde sterilizer has always been a "sore point" with a "minority" of employees who have "become paranoid by the fumes from the sterilizer. As a good faith effort to employees," she said, the management moved the sterilizer outside, which cost a lot of money, took a couple of days, and the troublesome expense of a huge crane.

Some employees claim the formaldehyde fumes still bother them, but their complaints are ignored.

Fire safety hazards were admitted to by management. A lack of sufficient fire drills and hazardous blockage of fire exits by large bins and racks have made emergency exits dangerously difficult in event of a fire, said Curry. However she said the problem is being worked on. But when blocked fire exits were pointed out to Bennet, she said she purposely left them that way because, "I wouldn't want to take away from the supervisor's job. It is her responsibility."

Management is concerned about the reputation of Goodwill. Chakarian said, "I don't want a production worker going to the community and saying this place is horrible, the rehabilitation program sucks, the management is no good and they steal. I try to keep a very idealistic view of things. I don't want anyone who is disgruntled, slopping mud around just because they're angry."

Mike Jenkins

Freedom From Fear

by Deborah Young and Maureen Long

Whenever a woman goes out after dark alone, she risks being raped or assaulted. With that theme in mind, Tuesday evening in Santa Cruz was truly taken back with the spirit of International Women's Week. International Women's Day, March 8, is celebrated as a holiday in many countries, though the United States is not among them. However, in keeping with the spirit of the 30,000 women who left their jobs in New York City on this day in 1908 to demand better working conditions, social equality, and safe streets, the women and children of Santa Cruz organized their own candlelight march which took them from the Louden Nelson Center, through the mall, and to the Civic Center.

Approximately 200 women carrying placards, candles, and chanting such slogans as "Women united will never be defeated" and "Our bodies, our lives, we will not be victimized," marched through the uncrowded streets. A cardboard replica of a woman's body, carried by a supporter, emphasized the oppressive physical stereotypes of women such as dyed hair, made-up skin, and silicone breast implants.

The ensuing rally, which took place at the Civic Auditorium, was open to men, women, and children. Men Against Rape provided free childcare on the site. The rally, which featured many performers and speakers, began with a group chant, headed by local psychic Shikina Mountainwater, for women's empowerment. About 400 people made up the audience of supporters. KZSC simulcast the event.

A performance by a judo club on self-defense outlined techniques for "using your opponent's strength against him." Gillian Greensite, chair of Prevention of Violence Against Women and coordinator of the UCSC rape crisis center, spoke on the significance of the evening: "One evening of the year we feel joyful as women, free from fear," she said. "We must also begin to take back the *day* as well as the night, and the social and economic oppression women face every day. Women make up 75 percent of this country's poor. Two-thirds of the world's women work, and they make up ten percent of the wages and only one percent own property. We must be united to fight all of these battles together."

Joyce Brown and Diana Phillips, who MCed the event, took turns introducing each of the acts, which ranged from Phillips herself performing on guitar and singing, to speakers from SC Women Against Rape and poet/dancer Lambert Van Buren. Van Buren gave a dance and music performance inspired by Black ritual and history. The crowd was quiet as she danced and told her own story of women of color and their double oppression in our society.

Other performances included a speaker from the Women's Crisis Center, Now's the Time jazz band, and more.

One of the highlights of the evening was the announcement that the Beach Flats free clinic received $25,000 from the city council. This helped offset the news that the city council has denied funding for educational materials on rape in the city.

As was pointed out during the evening, many women did not attend the rally because of their fear of the night, because they "weren't allowed," or because they were working to support their family. These women were not forgotten during the course of the rally and for everyone the same theme pertained: women must take back the night—every night.

CITY CLIPS

What To Do Over Spring Holiday

You could visit the parents in Topanga (boring), go to Las Vegas (too expensive), or stay in Santa Cruz (it's been done). Or you could join the next wave of protesters demonstrating against the MX missile at Vandenberg Air Force Base on March 18-21. Vandenberg launches intercontinental missiles to the Marshall Islands to test them.

The demonstration will have something for everyone: leafletting, a legal rally and march, and civil disobedience. Over 1000 people gathered at the base in Lompoc in January for a similar protest; more than 200 were arrested.

"The presence this time should be much stronger," said Rick Esbenshade, local organizer for the Vandenberg Action Committee (VAC). "Many years of struggle have shown the futility of going through channels, and the dynamic, empowering potential of direct action."

For more information (i.e., directions to Vandenberg) call VAC at 476-8215.

Sheriff Noren Strikes Back

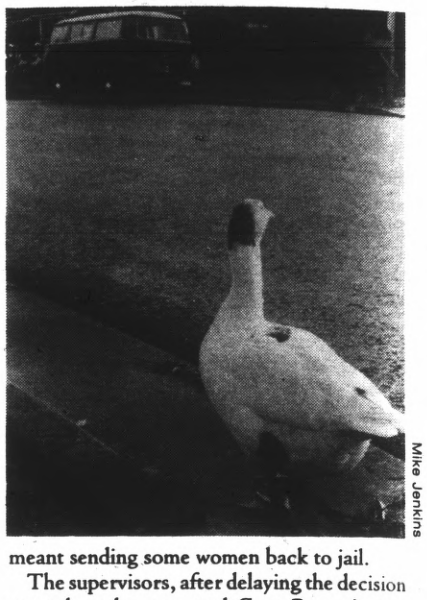
Sheriff Al Noren is tired of being sued for harassment. So what is he doing about it? Suing back for $46.54. David Alexander brought the suit which broke the sheriff's tolerance, claiming $15,000 for mental stress, assault, trauma, oppression, deprivation of a clean and safe environment, and prejudicial treatment for being gay. Alexander was arrested in a landlord/tenant dispute in which he purportedly brandished a weapon.

Alexander's charges, Noren said, are vague, too general, and unfounded. Noren claims Alexander is more upset about being arrested than about how he was handled once arrested. The $46.54 claimed in the countersuit was the cost of a two-hour investigation into Alexander's charge by one of Noren's officers.

Supes Win the Gold Star

City Clips Gold Star Award goes to the county board of supervisors (even the conservative ones) for their resolving of the women's jail alternative program dilemma.

The Women's Work Furlough Facility, recommended for closure by county Administrative Officer George Newell, was saved this week by unanimous vote of the board of supervisors. Newell had urged that the facility be shut down to save an estimated $130,000 per year, even though it would have



Mike Jenkins

meant sending some women back to jail.

The supervisors, after delaying the decision several weeks, accepted Gary Patton's motion to continue funding the program until July 1, while developing a home supervision program at the same time. Meanwhile, the Women's Work Furlough program will be restructured to make it more cost-effective; currently it is under-utilized.

What the restructuring entails is not yet known—it could result in the present facility being closed. But, says Patton, the supervisors have committed themselves to continuing a Women's Work Furlough program of some sort onto next year's budget, meaning it will continue at least until July 1984.

Gold Finger for Berman Steel

This week's Gold Finger Award goes to Frank Davilla, general manager of the Berman Steel Company in Watsonville, for his company's part in last year's spill of toxic PCBs onto Highway 101. Berman Steel was fined $12,500 for the incident, and agreed to pay this week without admitting guilt. "If we wanted to go to court we could have," said Davilla, but they opted to pay the fine and clear the matter up.

Special mention is given to Pacific Gas & Electric Company, which was delivering the now federally banned chemical when the incident occurred. PCBs are found in PG&E transformers which Berman Steel buys for scrap metal. PG&E was hit with a $32,000 fine, in part because it sold the transformers to a company which was not licensed to handle hazardous materials. Berman Steel has agreed to stop handling the chemical.

Xerox Copy Center On Campus

Full-service quick-copy center for students, faculty, and staff.

Special introductory prices: 4¢ per copy, 3½¢ per copy over 100 copies

Communications Building, First Floor (near Personnel)
Open Monday through Friday, 9 to 4 pm.
Open through lunch.

HORN OF PLENTY
PRODUCE MARKET
1721 MISSION ST.
Palm Shopping Center
(next to school, between Olive & Palm)
Hours: Mon-Sat 9-8 pm, Sun 10-7
429-1465

We accept Food Stamps
Discount for Co-op Kitchens
Total Savings on your Produce. Shop & Compare!
Fresh Fish Section

Mission Garden Center
2218 Mission Street Santa Cruz 423-7670
House Plants
Flowers
Seeds
Vegetable Starts
For All Your Gardening Needs

Conflict of Interest Policy

They Cut Out the Heart

by Gary Whizin

New guidelines designed to prevent faculty from using university research and facilities for personal gain are inadequate, according to UCSC Chancellor Sinsheimer.

The new guidelines were issued earlier this year by the office of UC President David Saxon. The "Interim Guidelines on University-Industry Relations" are designed to regulate conflicts of interest arising from increased research cooperation between private industry and the University of California.

The term "conflict of interest" represents broad concerns about the threat posed to traditional university values and practices by increased funding of university research by private industry—especially when the researchers also have a financial interest in the sponsoring company. At the direction of President Saxon, a UC systemwide Committee on Rights to Intellectual Property (CRIP) was formed in the spring of 1980 to consider conflict of interest issues and guidelines. Saxon also commissioned a separate series of workshops and discussions described in the *Report of the Industry University Relations Project*. Both reports detail a wide range of potential problems, including concern that:

- Time spent with students will improperly take second place to a faculty member's business interests.
- The rules of commercial competition will override traditional university practices of sharing research results and techniques.
- The university's credibility as an unbiased critic and reporter will be compromised.
- Faculty with a financial interest in the sponsoring company will make research decisions that result in the most profits—instead of the best science.

Sinsheimer served on CRIP, which issued its report in March, 1982. The CRIP report recommends complete financial disclosure by *all* UC faculty with potential conflicts of interest. "We spent a lot of time wrestling with these issues," said Sinsheimer. "I felt we had put together a proposal on how to deal with some tough problems; it wasn't perfect, it didn't go as far as I would have liked it to go. But the heart of our report was the financial disclosure requirement—which is precisely what was left out of the new guidelines."

Instead, the new guidelines issued by Saxon's office point out that recently adopted UC policy already requires financial disclosure by the principle researcher in projects where there are conflicts of interest. According to the guidelines, "The university needs time to learn from this experience and to determine whether any revisions of disclosure requirements may be needed." But Sinsheimer stated, "Without a broader requirement of financial disclosure, one has nothing of substance, only pious hopes."

Faculty and administrators who oppose CRIP's recommendation to expand the financial disclosure requirement argue that it would be an unreasonable violation of privacy. Sinsheimer responded, "The university has the right to set up certain kinds of expectations in this area. I suppose in some ways it does reduce a faculty member's privacy, but I don't think it's grievous. In the balance, it is important to protect both the public and the university."

"As I see it," continued Sinsheimer, "there are two ways to go about these regulations: By establishing specific rules, such as limiting consulting to a certain number of hours per week; or by establishing general expectations of faculty and then monitoring the situation by requiring them to disclose their finances. If you don't do either—and that's where we are now—then you have no control."

Bruce Rosenblum, professor of physics at UCSC and deputy director of the Center of Innovation and Entrepreneurial Development, participated in several workshops and discussions as part of the University-Industry Relations Project. Rosenblum does not believe that the current trend to expand relations with private corporations poses a serious threat to the university. "I personally am not very worried about it," he said. "It should be of some concern. There will certainly be cases where faculty members should be restrained—or even fired—but they will be rare."

Instead, Rosenblum believes that corporations will soon catch up with expertise currently available primarily in universities. "The kind of work that is being done now in the university in genetic engineering, for example, is also very relevant to private industry," he said. "But soon work in the industry will shift from fundamental biology to more market-oriented phases. Companies will hire graduate students, Europeans, or the Japanese, and this period of blossoming university-industry relations will be over."

Although he believes that increased university-industry cooperation can create problems, Rosenblum thinks the potential advantages justify the risks. "There is too much emphasis on potential dangers and the constraints necessary to control hazards," he said. "Perhaps that's why I take the opposite tack: don't give up the benefits by overreacting to possible dangers."

"Sinsheimer is more concerned than I am. He worries more about the problems and thinks less of the benefits than I do," said Rosenblum.

Despite these differences, Rosenblum does support financial disclosure by faculty. "I don't see any reason not to ask for full financial disclosure of anyone when there may be a conflict of interest," he said.

Sinsheimer points out, however, that potential conflicts of interest are not always easy to identify. "I am not only concerned about faculty doing research supported by a company in which they have a financial interest," said Sinsheimer. "I'm also concerned about faculty who have a financial interest in a company and also have a government research grant for work in the same area. Current policy doesn't require disclosure in these cases and that's a serious omission."

The guidelines stress the 'interim' nature of the new policy and allow for their review by the university's Academic Senate up to the end of 1983. Sinsheimer is skeptical about this review process, however. "It would be all too easy to say at the end of the year, 'These seem to be working—there haven't been any great scandals.' Though they're called interim guidelines, I don't see how they are to be evaluated. I don't take great comfort in that provision."

$2 off
any 16" deluxe or vegie deluxe pizza
One coupon per pizza
Fast, free delivery
1330 Mission St.
429-9955
Open daily at 11
Coupon exp 3/31/83
Limited delivery area
25¢ charge on checks

Extra Dough FREE
One coupon per pizza
Fast, free delivery
1330 Mission St.
429-9955
Open daily at 11
Coupon exp 3/31/83
Limited delivery area
25¢ charge on checks

$2 off
any 16" pizza w/3 items
One coupon per pizza
Fast, free delivery
1330 Mission St.
429-9955
Open daily at 11
Coupon exp 3/31/83
Limited delivery area
25¢ charge on checks

$1 off
any 12" pizza
One coupon per pizza
Fast, free delivery
1330 Mission St.
429-9955
Open daily at 11
Coupon exp 3/31/83
Limited delivery area
25¢ charge on checks

UCSC's Science Communication Program

Bringing Two Worlds Together

If you like this fellow you really otter go see the exhibition of other student science illustrations. The show is at the Crown College Library through March 17.

Jenny Wardrip

by Laura Wagner

Could you explain the principles of sub-atomic particle physics to your grandmother? How about the latest scientific research on molecular computers or the sex life of elephant seals? As science and technology grow ever more complex, the gap between the scientific community and the general public increases, leaving most of us without hope of ever understanding what's going on. Yet, there is a unique writing program at UCSC designed specifically to make science more accessible to the public.

In its second year, the science communication graduate program is producing professional science writers who are in high demand nationwide. Unlike most journalism schools which offer science writing courses for journalists, UCSC's program emphasizes science reporting and communcation by scientists. "The people with science degrees and writing skills are marketable. Those without the science degrees can't find work," said John Wilkes, director of the program.

The high success rate of recent graduates from the program in the "real world" proves Wilkes's point. All nine people who received graduate certificates last year immediately landed internships as science writers for such diverse organizations as the San Jose *Mercury, Science News,* the National Cancer Institute, and Southwest Fisheries Center.

The four-quarter graduate program began in the fall of 1981 with a pioneer class of ten students selected from a national pool of applicants. In many ways, it is an extension of the already existing undergraduate science writing program offered through the division of natural sciences, except that it involves a more intensive practical training in science reporting and writing for a variety of audiences. The core curriculum devotes a quarter of study each to science news, science feature stories, and the science essay. Entering students are required to have at least a bachelor's degree in a science field. Each graduate student's writing is extensively critiqued both by Wilkes and by the other students. Throughout the year, nationally known science writers and editors visit the program, offering their insights into the craft and market of science communication. The careful training in writing is culminated by a full-time summer internship in a professional science writing environment.

UCSC biochemist Ed Dratz proposed the idea of a science writing class back in 1974. The first course was offered the following year by Richard Lewis, city editor of the Chicago *Sun Times,* with the then lecturer in English literature, John Wilkes, as his assistant. For the next several years, Wilkes taught the basic undergraduate science writing course, Natural Science 101, once a quarter. In recent years Peter Radetsky has taught the class, but the emphasis has remained the same: science-oriented radio scripts, news stories, press releases, and feature articles.

"There was a lot of interest in the program," said Wilkes. "We started placing interns in the field here and there. People began coming to this campus just to take the class or to do an individual major in science writing. I realized that there had to be a separate graduate program, so that one could get a degree in a traditional area of science and then really concentrate on their writing."

After a two-year stint developing and directing a graduate program in science writing at MIT, Wilkes returned to Santa Cruz in 1981 to set up this one. "It was at this point that we began to call the whole thing a program—before this, it was a more informal thing." With Wilkes devoting his considerable talents to the graduate program, the undergraduate program was continued and developed under Radetsky's leadership.

Could you explain molecular computers or the sex life of elephant seals to your grandmother?

Course offerings have increased, with classes in technical writing, natural science illustration, science newswriting, and photojournalism. Yet despite this expansion there are often twice as many students who want to get into these undergraduate classes as there is room for. Priority is given to natural science and environmental science majors who demonstrate some ability in writing, or in the case of natural science illustration, drawing.

"I'm impressed by the caliber of students in the program," said Radetsky. "They're the best students I've had here as a group as far as writing, energy, intelligence, and motivation. In the humanities there is a tendency to use a lot of generalities, to not back up what they are talking about; I think that the science discipline forces the kind of specificity that makes a good writer."

An expanding area of the program is natural science illustration. This involves learning techniques in field rendering and illustration for scientific papers and books, using a variety of media. Subjects can range from the flowers of the UCSC Arboretum to complex chemical reactions. A diverse array of student work, produced in the natural science illustration class under the tutelage of Pieter Folkens, will be on display in the Crown College Library March 6-17.

Another special aspect of the program is the degree of affinity it produces among the students. Radetsky observed, "The classes become really tight groups that support one another, appreciate one another, and critique one another. The level of writing is very high, as is the commitment of the instructors and students. It's the best writing program I've ever been involved in."

Future plans for the graduate program involve expanding the scope of its science communication productions. Besides offering more illustration courses, Wilkes plans for the program to publish education material for all grade levels, present more radio and video shows, and eventually produce science animation. "Once we've fully developed our illustration program, we can turn some illustrators into animators. We have all the equipment already. There are people in town who worked as animators on Walt Disney's *Fantasia* who've offered to help. This will be our program's contribution to television," said Wilkes.

On both the undergraduate and graduate levels, the writing teachers strive for excellence. As a result, the UCSC program is considered one of the best, if not the best, of the science writing programs in the country. Per capita, UCSC has produced more winners in the annual American Association for the Advancement of Science Mass Media Fellowship competition than any other school nationwide.

This goal of excellence often means a lot of hard work. Students may be required to write and rewrite a piece several times before it is considered "complete." Strict deadlines are enforced to emulate the "real world" pressures of a science writer. Despite the demands, students are nearly unanimous in their admiration of the program. "John brings out the best writing in you—he won't accept any sloppy writing. It's hard at time to accept some of the criticism, but afterwards you realize how valuable it is to your writing skills," said Laura Tangley, a graduate student in the program.

Surprisingly, neither Wilkes nor Radetsky is a scientist. Yet their lack of formal science training has been an advantage in producing science writers at UCSC. "I cast myself as the audience the science writer is trying to reach," Radetsky explained. "I figure if a good writer can explain something to me and I understand, then they have achieved their goal."

Wilkes added, "The less I know about a subject, the better editor I am. If I can't understand what they are saying, nobody else can."

He recognizes that not everyone taking science writing classes plans to become a professional journalist; for many scientifically-inclined individuals, it is a means of sharpening up writing skills so as to allow better communication with colleagues in their own field. In either case, he sees the program as an important way to bridge the growing gap between the American scientific community and the lay public.

"It seems to me that the 'two cultures' problem is getting worse, despite the proliferation of new science magazines," said Wilkes. "I think that people who are afraid of science and technology and dislike it are further from understanding it than ever before. It could lead to a pretty desperate situation in a generation or two, if something isn't done to make people feel more comfortable with it."

Radetsky concurs with this view. "There is a growing, practical need for good science reporting. Science and technology are taking over our lives, and people need to understand what is going on."

Wilkes admits that some science writers have been biased in their reporting of new and potentially controversial technologies. "It's always been a problem, because science writers tend to become science enthusiasts. They get close to their sources, as they keep going back to them for more stories. They don't want to alienate them, so they don't criticize them as much as they might.

"On the other hand," continued Wilkes, "I think it's better to have people writing about recombinant DNA who know enough that they could attend a high level seminar and understand what's going on than to have a newspaper reporter who writes about rapes and murder one day and recombinant DNA the next. I really think the public is better served by reporters who are also scientists."

Indeed, Wilkes believes science writers can play a crucial role in keeping our democratic institutions alive. "A democracy can't function without its voters knowing what they are voting on. The whole system depends on good information getting out to everyone. With science and technology particularly, who's going to provide that information if not the people who know something about it and want to devote their lives to getting it out? That's what this program is all about."

CAMPUS CLIPS

Read This

All UCSC students are now eligible for spring quarter reg fee deferments as a result of a student protest Monday. Nearly 300 angry students presented demands to Chancellor Robert Sinsheimer requesting that the eligibility for deferment of the $100 fee surcharge be broadened to include all UCSC students, and that the date for final payment of the fee be extended to as late as August 1. In addition, the deadline for paying all reg fees was moved back from March 11 to March 18.

Students for Affordable Education (SAE), the organizers of Monday's protest, are encouraging all students to apply for the deferments. SAE member Susan Stuart explained that the $100 surcharge threatens "access to the university for low income students. Students who can afford to pay can protest the policy by applying for deferments."

The procedure for getting a deferment is as follows: Students receiving financial aid need to call the financial aid office and set up an appointment to fill out the deferment form. Students not receiving financial aid must go to Central Services, room 106, between the hours of 1pm and 3pm to fill out the form. Applications for deferments must be made before reg fees are due, March 18. The deferments will allow students until May 13 to pay the $100, with the option of extending the due date until August 1.

In addition to agreeing to the deferment proposal, Chancellor Sinsheimer pledged to support a student presentation to protest fee increases at a regents meeting next quarter. According to SAE member Steve Kenney, the chancellor also said he would write a letter to Governor Deukmejian expressing students' concerns about next year's $150 fee increase.

Stuart said that, "we pushed Sinsheimer to take a personal stand with the regents against the proposed $150 fee increase." She added that the chancellor wavered on the question, saying he would oppose the increase "if the money could be found somewhere else."

The total sum generated by the proposed $150 fee increase would completely cover the $18 million budget cut which Governor Deukmejian proposed for the UC system. What this means is that the regents will pass off this next round of budget cuts from the state completely on students.

A rally uniting UC, Cal State, and community college students to protest fee increases for next year has been scheduled for April 12 in Sacramento. A bus will be going from UCSC. Watch *City on a Hill* for details. If you are interested in helping out SAE, or in information about the Sacramento protest, call the Cowell A-frame, 429-4797.

No Arms for UC

UCSC's Academic Senate voted almost unanimously at its last meeting for a resolution to sever the university's ties to the Livermore and Los Alamos weapons labs. The resolution said in part, "We do not believe that it is part of the university's mission to be involved in the design and development of weapons, nor do we believe that the university or any committee of the faculty can realistically oversee and control what is done at these institutions."

The Answer Just Might Be Yes

The question, "Is UC President's salary 'outrageous'?" was posed by a Santa Cruz *Sentinel* headline last week. According to the story, professors and legislators are divided over whether the UC's newly named President David P. Gardner's $150,000 starting salary is overly generous, given the University's financial woes.

Gardner's salary represents a 60 percent increase over outgoing president David Saxon's $94,000 and is three times greater than Governor Deukmejian's salary of $49,000.

UCSC professor Isebill Gruhn, who was a member of the presidential search committee, said that, "It is a competitive salary on the national scene." Another professor, who asked to go unnamed, agreed that it is "entirely reasonable" in light of the heavy responsibilities facing a president of nine campuses.

John Vasconcellos, (D-Santa Clara), however, argued that the salary is unreasonable because the government "is struggling to find money to keep tuition down."

Gardner was chosen primarily for his successful fundraising at the University of Utah, where he was president for ten years. Supporters justify the salary increase with the hope that it will pay off if he can work the same magic for the University of California.

In the meantime students will continue their own "fundraising" to pay their $100 fee increase for next quarter.

SBPC Comes to Town

The UC Student Body Presidents' Council will be meeting here at UCSC for the first and only time this year. This is your chance to see how the SBPC works first hand. They will be considering issues of considerable interest to all of us, so check them out if you can spare an hour. President Saxon will be present from 3 to 5pm on Friday. The SBPC will meet from 9am to 6pm, both Friday and Saturday in the Crown Senior Commons Room; the meetings are open to all.

SAGA Pay Increase

After eight months of pressure from workers, the union, and media, SAGA has agreed to grant its UCSC kitchen workers the retroactive pay increase due them last July 1. Until this time, SAGA had ignored workers' inquiries about the five percent raise. "Does Frank Diaz think that because he paid the raises all this union nonsense will go away?" asked Joan Ward, organizer for Local #483 of the Hotel and Restaurant Employees Union. "One of the complaints was not that the raises were not paid, it was that no one cared. There was no way for 40 people to get their back wages. Can anyone wonder why these people want a contract of their own and someone to police it? They don't need the $50, what they need is some way to make Frank Diaz play fair." The workers at SAGA are expected to continue to push for union recognition.

MILLER'S HARVEST
Natural Foods Grocery

Organic Rice Cakes
Reg. 89¢
Now 79¢
Grind Your Own Peanut Butter
Reg. $1.35 lb
Now 99¢ lb
Red Delicious and Pippin Apples
Reg 39¢ lb
Now 29¢ lb

Expires March 16th

Food Stamps Accepted

811 Pacific Ave. Santa Cruz
429-8060
821 41st Ave. Capitola
475-4590

"LET'S MEET FOR DRINKS AT THE BAR & GRILLE."

Happy Hour, 2PM to 6PM Monday through Friday. All well drinks $1, specialty drinks, premium wines by the glass. So whadya say, let's meet there.

Santa Cruz Bar & Grille
Cedar & Locust • 429-1000

People of Color In The Golden State

by Lori Heit

The ethnic diversity which characterizes California adds a great deal to its society; but it also presents some special problems of communication and understanding among different ethnic groups. After two years of planning, the Eighth Annual Third World Counselors Association Conference will take place at UCSC on March 24-26. Through presentations by academics, counselors, people who work in human services, and students, the conference creates an environment for Third World and non-Third World people to work together to develop strategies and techniques for dealing with issues of today's society.

The association is made up of counselors who work at all levels of education, in community-based organizations, and mental health agencies. The four councils of the association represent the four major ethnic groups of California: Black, La Raza, Native American, and Asian and Pacific Islanders. These counselors are the first line of defense—the problem solvers who personally deal with the impact of program cutbacks and other institutional policies affecting individuals. Though the theme of the conference, "Counseling, the Vital Link: Creating Strategies for Today's Critical Issues" is addressed mainly to counselors, all members of the community can gain knowledge and experience from the conference, since the topics are relevant to all of us as human beings.

The conference will offer five workshop blocks (see below). Workshop presentations will be in a variety of formats, including panel discussions, video/film, and paper presentations. Each workshop includes a question and answer period.

Various workshop topics include alcoholism, cross-cultural counseling, career advising, sexual assault, financial aid guidelines dealing with draft registration, Third World mental health clinics, and the psychological issues of women and ethnic groups in law enforcement.

Racism is a common theme woven throughout the lives of all Third World people. "Too many people in decision-making positions ignore the reality of racism experienced by Third World people on a daily basis," said Tino Esparza, assistant for college affairs at Oakes College and chair of the Conference Planning Committee. Consequently, several workshops will address the issue of racism. For example, the university community could attend a workshop titled "Integrating In-Service Training for Faculty and Staff in the Area of Ethnic Sensitivity and Racism," while another workshop "Internalized Oppression: The Hidden Enemy in All of Us," would be more meaningful to the entire community.

The four keynote speakers representing the four councils are Herman Blake, professor of sociology and provost of Oakes College; Lois Risling, assistant professor of education at Humboldt State University; Cathi Tactaquin, National Chairperson of the Union of Democratic Filipinos; and Jose Villa, professor of social work at San Jose State University. On Thursday, March 24, Blake will discuss "The Third World in the Academy: A Creative Opportunity." The Friday luncheon speaker, Lois Risling, will present "The American Indian: Critical Issues." Friday evening, Tactaquin will address "Immigrant Rights: Creating Public Awareness." On Saturday, Villa will deliver the final keynote speech, "Relationships: Sharing of Power Between Providers and Receivers of Services."

continued on page 27

"Too many people in decision-making positions ignore the reality of racism experienced by Third World people on a daily basis."

Getting Ready for The Shop

Workshop Block I:
2:30-4pm Thursday, March 24

An Overview of a Comprehensive Approach to Developmental Education
Draft Registration and Federal Student Aid: Implication/Strategy for Third World Students
EOP/SAA: A Connected Effort on the College Campus
Help Wanted: American Indians/Alaska Natives in Public Health and other Professional Fields
Developing a Multi-Ethnic Cross Cultural Peer Counseling Program at a Predominantly White Institution
Integrating In-Service Training for Faculty and Staff in the Area of Ethnic Sensitivity and Racism

Workshop Block II:
9-10:30am Friday, March 25

Intervention Counseling: Successful Treatment of Alcohol Problems Within Minority Families
Modern Racism: Implications for the Oppressed and the Oppressor
Career Advising: A Gap in Counseling Third World Students
Engineering and Computer Science Educational Laboratory Workshop
Women Centers: Meeting the Needs of Third World Women
Community Based Counseling: Crossing the Cultural Boundaries

Workshop Block III:
2:15-3:45 Friday, March 25

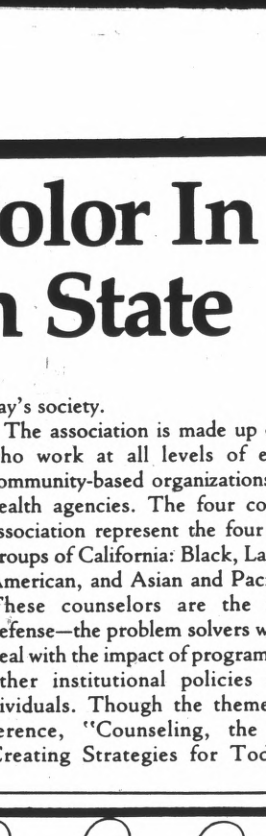
Cultural Significance and Roles of a University Black Students Mental Health Advisory Committee
Counseling Third World Students in the '80s: New Considerations?
The New Emerging Role of Ethnic and Women Representation in Law Enforcement: Psychological Issues
Multi-Cultural Approach to Counseling Third World People
El Hogar: A Third World Licensed Mental Health Clinic
Doing Unlearning Racism Workshops with Whites
A Psychology of Self-Esteem Among Minorities in the USA

Workshop Block IV:
9-10:30am Saturday, March 26

Developing Student Support Groups (Culturally and Professionally Oriented)
Identifying Predictors for Success for Minority Students
Confronting the Taken-for-Granted Culture of Colleges and Universities
Project PREP for College (grades 7-12)
Internalized Oppression: The Hidden Enemy in All of Us

Workshop Block V:
10:45-12:15 Saturday, March 26

The Sexual Assault Victim: An Overview and Treatment
Exploring Depths of Cultural Sensitivity: A Challenge for the '80s
Natural High for Youths
The Soul of Liberation: Black Unity
Model for Facilitating a Time Management Workshop for Students

PRETTY MAMA™ INC.
BIG DISCOUNTS SAVE MORE

In Blue or Lavendar
SASSOON OLD FASHIONED
STRIPED T-SHIRTS
FROM $9
1950 LOOK
SKIRT SETS $16-$20
TOPS $14
GREAT PRINTED
T-SHIRTS $9
Reg. $15. From New York
Select from Hearts, Checks & Stripes!
SPRING SKIRTS $8
★DANSKIN★
CLEARANCE SALE!
COTTON RIB TIGHTS Reg. $9.50
now $6 Ea. or 2 FOR PRICE OF 1
SLEEVELESS WRAP LEOTARDS
Reg. $20 Ea. NOW! 2 FOR $20
ORLON TIGHTS...NOW! 1/3 OFF
VELOUR JUMPSUITS AND DRESSES
REG. $38-$54...NOW! $10-$14
MORE FOR LESS
1012 PACIFIC AVE. • SANTA CRUZ
MON.-FRI. 10-8; SATS. 10-6; SUN. 12-5

RAGs to Research

Make the R&D Park Watch Its Ps and Qs

by Elizabeth Bird and Tim Reed

Community for University and Industry Accountability (CUIA) is a recently formed group committed to making the university's ties to government and private production and research reflect the social and environmental values of UCSC and the wider Santa Cruz community. We formed originally to build a movement at UCSC for the conversion of UC's Lawrence Livermore and Los Alamos labs to non-weapons research and production. The possibility that a private, corporate Production and Research Center may be built on this campus makes even more urgent the need to address the issue of the administration's social responsibility and democratic accountability to faculty, students, staff, and the wider community.

In order to do so CUIA proposes that the community itself take independent initiative in the decision-making process by shaping a production and research center that reflects the community's political values. If the administration fails to respond adequately to this initiative, we as a community will be forced to insist that it drop the P&R proposal altogether. CUIA is simultaneously fostering the development of alternative proposals for campus funding.

To these ends CUIA is coordinating the formation of Research Action Groups (RAGs), composed of both university and community members. The RAGs were formed to do the research necessary to develop concrete criteria for responsible decision-making, while opening the decision-making process by involving a much wider constituency in an active rather than reactive role. We as a community need to generate both considerable information and community-wide dialogue on these issues. CUIA is committed to facilitating both by coordinating independent research efforts, developing avenues of communication, and sponsoring community meetings for presentation and discussion of new information and proposals generated.

At CUIA's February 24 meeting the RAGs listed below were formed. Each of these groups needs more participants to ensure a scope and depth of research sufficient to be really effective in influencing the proposal. Recognizing their time constraints, we urge UCSC students to pursue their part in the research through independent, field, or group independen studies, or through work in regularly scheduled classes that touch upon these types of concerns.

Joining a RAG spring quarter offers students an opportunity to gain credit for doing politically significant and academically sound research. If the topics listed below do not encompass your particular concerns about the proposal or about university/industry accountability generally, CUIA also encourages the formation of additional RAGs. Please contact one of the people listed below if you are interested in working on any of these issues or in joining CUIA's coordinating efforts. Contact persons have information on procedures for obtaining credit, as well as the names of faculty willing to sponsor and guide research.

Educational Impact on UCSC (Contact Susanna Moore, 426-8150): How might the production and research center, given its emphasis on natural and applied sciences, affect resources and curricula in all the disciplines? How might ties to private industry affect faculty research? What are the actual prospects for student employment/internships at the center and how will this alter the character of the student body and the educational experience? Given the likelihood that the center will change the nature of education at UCSC, how can the campus community anticipate such changes and work toward a shared vision of higher education?

Community and Environmental Impact (Contact Brian Bloom, 458-9439): What impact might the center have on the city's growth management plan? How might the center affect the infrastructural resources of the city (e.g. water, fire, law enforcement, waste-management, etc.)? How would the availability and cost of housing be affected? Traffic patterns? Adjacent neighborhood quality? What decision-making process could ensure maximum participation of the community in the project? How can local control be exercised given the legally sanctioned autonomy enjoyed by the university? How might a production and research center benefit the community (e.g. jobs, tax revenue)? What industries does the community wish to foster?

Defining "Socially Responsible" Production and Research (Contact Elizabeth Bird or Tim Reed, 336-5374): How can appropriate criteria for "social responsibility" in industry be defined? What ought to be regarded as "weapons- or defense-related" research? How can such research be prohibited at the proposed center? What kinds of production and research are done in each of the industries thus far considered for inclusion in the center? What patterns of social and environmental concern, labor relations, health and safety standards, product control, and community accountability can be discerned in each industry? Are there economically viable, socially responsible industries that have not been seriously considered for the center? What kinds of constraints or provisions can be written into the university's contracts with leasing industries?

History of R&D Centers (Contact Tim Stroshane, 429-9423): How might the history of other R&D centers help us project the probable/possible evolution of UCSC's proposed center? Are patterns of academic-industrial-governmental relations discernible in other centers (e.g. educational impacts; political, economic and social impacts; financial impacts)? What have been the experiences of communities in relation to such R&D centers? Are there models of community participation and control?

Alternatives to the P&R Center for Campus Funding (Contact Andrew Walzer, 423-9643): how much additional revenue will UCSC need? What are to be the criteria for viable and appropriate alternatives (e.g. education and community enhancement, appropriate land use, financial reliability)? Could some combination of alternatives generate sufficient revenue? What further research is needed to develop sound alternatives proposals?

UC Weapons Labs (Contact Don Beggs, 338-9127): What is the present status of weapons labs conversion studies from the perspective of economic, political, and social feasibility? What is the social impact on the university of its military research and investments (e.g. impacts on course offerings and selections and on financial aid, conflicts of interest, etc.)? What is the psychological impact of nuclear weapons research, as opposed to say, deployment, on the university community?

CIVIC AUDITORIUM

307 Church St Santa Cruz 429-3444

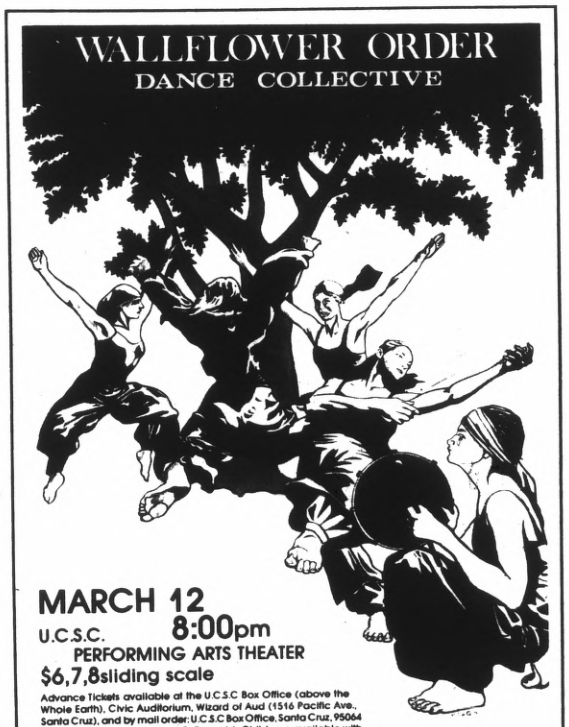
We Got Surf
Surf Film
Friday March 11 8 PM
$3.50 advance $4.00 day of show

An Evening with
Laurie Anderson
Monday March 14 7:30 PM
$10.50 Adv $12 Day of Show

WCBA Western Regional Collegiate
Boxing Championships
Preliminaries Friday March 18 7 PM
Finals Saturday March 19 8 PM
Ringside $8 Balcony $6 adult, $5 child

Coming in April
Gallagher, The Ramones

WALLFLOWER ORDER
DANCE COLLECTIVE



MARCH 12
U.C.S.C. **8:00pm**
PERFORMING ARTS THEATER
$6,7,8sliding scale
Advance Tickets available at the U.C.S.C Box Office (above the Whole Earth), Civic Auditorium, Wizard of Aud (1516 Pacific Ave., Santa Cruz), and by mail order: U.C.S.C Box Office, Santa Cruz, 95064 (Make checks payable to: U.C. Regents). Childcare available with advance registration—Call 476-3953.
Presented by KZSC & WOMENSWORKS

KLEIN&TRUMBLY

SALE

DUNGEONS & DRAGONS®

Grenadier Tomb of Spells
Dice
Monster Manual
Modules
Players Handbook

March 9 - 12

$5,000 Inventory
Direct from TSR

Up to 35% off

KLEIN & TRUMBLY TOY & GAME CO.
1359 PACIFIC GARDEN MALL - SANTA CRUZ

Deadlines for letters are Tuesday at 5pm. Please type and double space them. Letters over a page in length run the grave risk of being edited. Letters on current events and material appearing in *City on a Hill* will be given precedence to letters rebutting letters appearing here. Send mail to Editor, City on a Hill, Stonehouse UCSC, 95064. Thank you.

Good Germans

Dear Staff:

I am in a state of great confusion after reading Esmerelda Yu's opinion article. I can't figure out whether she's being sarcastic or sincere. Her ending of the article, which seemed to suggest the idea that we make changes in our lifestyles in order to alleviate the miseries of other people, is hopelessly ascetic. The whole purpose for the movement is to have people withdraw their money from Wells Fargo (and other commercial banks) and put it into socially responsible financial institutions, such as the Santa Cruz Community Credit Union, is to send a message to these multinational corporations that we don't agree that human life is a commodity. There is no reason that every one of us can't begin to make small sacrifices, even if it's just supporting the FLOC boycott of Campbell products.

No one person can change the world. But *collectively* (and this is the key word) we can be a voice that says that we care about other people, even if they be far removed from us geographically. Exploitation of people in the Third World is able to continue because no one ever stops to think or talk about what's happening. I, for one, don't want to be a "good German." Why do we in the Western world so stubbornly hold onto the view that we are the prima donnas, and the rest of the world can be our slaves or go to hell?

It is an act of fate that we are born who and where we are. Switching to herbal products in place of Johnson and Johnson and Crest may not have much of an effect if one person does it, but think what would happen if *everyone* did it. Nestle and GM need *us*, not the other way around. If you're too selfish or lazy to change, all right. But *admit* that you're selfish and lazy. If we can extricate ourselves from our mindless, robotic daily functions, and bring about changes in our lives, we can also stop the mindless robotic tortures of these people, and bring about changes in *their* lives.

April M. Kissel

An Open Letter

On considering the current turmoil surrounding the Santa Cruz Animal Control facility, members of our group wanted to write and share our hope that the present problems can be, in time, amicably resolved.

It seems evident that the difficulties are a direct function of mismanagement; two people stand at the core of the problem: Gail Willis and Hugh Dealy. If an efficient and humane manager were placed in charge, surely it would be possible to correct the many deficiencies brought to light by the American Humane Association's review, by the Attorney's Office, and those initially made public by the 1981-82 County Grand Jury report.

With a good manager and a humane officer who could get along with the public that funds this shelter, how much easier your own task would be!

If such a change were to occur, we would be glad to lend our support to a new era at this facility.

Maura Baird, President
Board of Directors
Animal Welfare Association

Bummer Sticker

Dear Staff:

The current feeling of students regarding the proposed increase in the spring quarter fee is making some individuals lose sight of the basic issues of free speech and individual rights.

While it is perfectly correct to protest the increase through meetings and rallies, it is not at all [illegible] property—to wit, my car.

When I returned to my parking space yesterday, I found a protest sticker attached to the outside mirror of my car. I find this act of willful violation of personal property inexcusable! Protest of any kind belongs in the appropriate forum. When a few individuals set themselves above the basic right of individual respect, then that which they protest against becomes buried in antagonism. Such is now my feeling with regard to the fee increase.

Whatever the outcome on the fee question, the persons responsible for defacing the campus to present their own personal views will have gained nothing. Rather, they will have earned the ill will of those who have tried to follow proper procedure and stayed within the guidelines of proper protest.

G. McLellan

EDITORIAL

Show Your Solidarity

After last Wednesday's walkout by the SAGA employees at a meeting scheduled by SAGA's management, many questions remain unanswered. Almost all of SAGA's employees have signed union pledge cards, indicating that they want representation by Local 483 of the Hotel and Restaurant Workers Union; of these, more than half are now members of the union. Why, then, has SAGA persisted in refusing to acknowledge the existence of the union? Why has the university refused to bring pressure to bear upon SAGA to hear its employees? And why have the students remained silent?

Make no mistakes about SAGA's status. It is not a mom-and-pop business struggling to survive against the demands of greedy workers; it is a healthy, wealthy, multi-million dollar corporation whose holdings include the Velvet Turtle, Black Angus, and Straw Hat Pizza restaurants. Despite the depression, SAGA has shown handsome profits (a 26 percent gain in the last quarter alone). Charles Merrill, SAGA's president, managed a $75,000 raise this year.

Despite SAGA's financial well-being, the corporation has spent a great deal of time and money trying to convince its UCSC workers that the present situation of mismanagement, job insecurity, and underpayment can be taken care of internally. They have proven themselves, time and time again, unwilling to remedy their employees' grievances, and even more unwilling to recognize their union.

Although the local management of SAGA is turning a deaf ear to its employees, it is still responsive to the students. The success of the Campbell boycott has proven this. During this last week of school, we urge you to show your support of the SAGA employees' right to organize. Sign the petitions the SAGA workers are carrying; let them know that you are on their side.

LETTERS

Live Oak Choked

Dear Staff:

I read with interest your cover story of 3/3/83 on the anticipated growth in Live Oak of Santa Cruz County. I wish to point out that this growth will not only impact Live Oak, but all people in the county. It's much more than a problem of overconcentration of low-income housing. It's a problem of too much density. Drive through Live Oak and notice all the vacant land. Behind many quaint single-family dwellings is room for several condominiums. Now imagine Highway One at 5pm after this area is built out. How about 41st Ave. or Mission St.? Santa Cruz cannot accept these growth levels and maintain a quality of life that people came here for.

You say, but we have Measure J to control growth. Unfortunately, Measure J only controls the *rate* and location of growth. It does not set the ultimate number of units that can be squeezed into Live Oak or the Cabrillo-Seacliff area, another area zoned for hundreds of multiple units.

My solution? Revise the General Plans that govern these areas. Downzone the land to a reasonable level. Instead of 25 condominiums on a parcel, allow only eight or ten. The citizens of this county do not have to accept growth as inevitable. It is my guess that when they voted for Measure J, they thought they were getting *less* growth. How many more new traffic signals will be put in before people go to the Board of Supervisors and say "Save Santa Cruz," which happens to be the slogan Gary Patton used when he successfully fought off a recall election for his supervisor's seat?

Bill Allayaud
Live Oak

Sea Beast Responds

Dear Staff:

When Anne Fisher wrote that *Leviathan* was not willing to print "...news and objective information regarding the peace initiatives between Palestinians and Israelis..." she was referring to an article that she submitted on that topic. What Fisher neglected to add to her letter, was *Leviathan*'s efforts to print that article. After we received the article, we told Fisher that we felt her article was misleading, contained falsehoods and was by no means objective. We further told her that we were perfectly willing to print controversial material but that it had to be accurate. We agreed to work together on the article; however, by press time *Leviathan* wasn't satisfied that the original problems had been rectified.

If *Leviathan* fails to adequately cover all the important news of the day, it is because the paper is understaffed and desperately needs writers who clearly and somewhat objectively understand the issues of the day. Finally, I would like to invite such writers to join our staff for the next issue. *Leviathan* needs you.

Alan Goldstein

UCSC Out of the Soup

Dear Staff:

Stand proud, you've put UCSC on the side of Midwestern farm workers struggling for social justice with Campbell company. This past week Cowell coffeeshop, Banana Joe's, La Bahia, and Bay Tree Bookstore joined SAGA, Oakes, and College Eight coffeeshops in ceasing purchases of Campbell products—a clean sweep!

Thanks to the concern brought to bear by 1,600 faculty, staff, and students signing petitions, the many phone calls and visits to food concession managers, and all the people who generously gave of their time in recruiting, leafletting, postering, organizing, circulating petitions—ways beyond number, we did it. Boycott victories for the Farm Labor Organizing Committee here, last month at Notre Dame University, and in the future will send Campbell to the negotiating table. Striking members of FLOC appreciate what we're doing. Please express your support to the managers of campus concessions for honoring our desire to boycott Campbell.

A supper-celebration for all farm worker supporters will take place Friday night, March 11, 5:30-8pm at the Charles E. Merrill Lounge, potluck. For further information, call 423-1053. Hasta la victoria!

Peter Bowyer

Pandora's Box

Dear Staff:

The GM-Toyota deal opened a Pandora's box of excuses, demands, blames. Blaming UAW members for demanding their jobs back; blaming the UAW for being more concerned with what kind of deal they can get in contracts than with getting the workers to pay more attention to the quality of their work. As if management was not more concerned with cutting costs and getting more profit; or not being responsible for the quality of the material they give the workers to put into the cars; or being responsible for speeding up the conveyor belt leaving just enough time for two or three twists of a screw or bolt instead of the five or six needed to make the part fit more firmly, thus reducing the quality of the car and causing hundreds of thousands to be recalled every year.

Then there are those who insist there is no need for unions, it is capital (money) investment that makes the economy function. But money investment without workers' investment doesn't make products. It is the workers' investment of their skills, experience, knowledge, time, health, and—in more and more industries, their lives—that make products.

It is the *human* investment that makes the economy function. When a corporation executive takes $1 million in salary and bonuses a year, he and his one family do not return more to the economy than if 50 workers and their families, getting say $20,000 in that one year, will return buying goods and services.

Lest many ignore or forget, it is the unions achieving over the years higher wages, better working conditions, unemployment insurance, vacations, pensions, Social Security for the retired—it is these union achievements that gave the workers the chance to buy homes, cars, boats, and send their children to college. In short the higher standard of living that many boast is the highest in the world.

Certainly, blame and criticism is due union members. Blame for failure to participate in their union's activities; blame for permitting the entrenchment of overpaid officialdom at the top, for permitting them to become in the words of one worker, "Labor impersonators," rather than labor representatives when dealing with management.

But demanding doing away with unions is like demanding to do away with the right and duty to vote because 45 percent of eligible voters fail to exercise their right.

Zena Druckman

You May Not Go Down in History...

...but you can go down in the annals of *City on a Hill* as an intern for Spring 1983. For an experience you'll never forget, no matter how hard you try, apply at Student Employment in Central Services.

KALEIDOSCOPE

HEED THE CALL: "There's no Russians, and there ain't no Yanks...only Corporate Criminals," the Call's Michael Been sings on the band's album *Modern Romans,* and is he ever right. Tonight at the Catalyst, the Call will be playing for a mere $1, and it's a great chance to see one of the best new bands around. Been's voice reminds one of the Talking Heads' David Byrne, but the Call's music is straight-out rock 'n roll. When *Modern Romans* first appeared, a few overzealous critics lauded the band as a "British sensation," but if they had any gumption they would have noticed that the Call's bass player Greg Freeman used to play for Santa Cruz's own Waybacks. The "San Jose sensation," The Medflys, with the amphigoric Works will open the 9pm show. Don't fiddle while Rome burns; go see the Call.

CHANGING OF THE GARDE: Nobody told us, but the avant-garde died last week, and on March 11-13 and 18-20 the Art Center will present *Death of the Avant Garde: A Wake!* Sponsored by New Music Works, the performance will consist of three acts—Separation, Transition, and Incorporation—and will feature a number of local talents performing compositions by John Cage, Samuel Beckett, and Lou Harrison, among others. Highlights of the show include Philip Collin's kabuki-like *Procession (of the Equinoxes),* Steve Reich's *Clapping Music,* and flutist Rachel Rudich performing live from New York via telephone. Tickets are $4-7, available at the door.

ART FOR THIRD WORLD'S SAKE: Whatever you do during finals week, don't miss "Rejoice, Images from Third World Artists in California," currently at the Porter Sesnon Gallery. As is mentioned in our story on page 20, this is one of the most clever and humorous exhibitions that UCSC has hosted in quite some time. On Friday, March 11, one of the artists in the show, muralist Judy Baca, will give a lecture and multi-media presentation at 7:30pm in Thimann Lecture Hall #3. Baca is currently working on "The Great Wall of Los Angeles," a one-third of a mile-long mural in the Tujunga Wash. The presentation is free.

LA PENA: A celebration of Latino culture will be presented Monday, March 14, at 8pm, at the Santa Cruz Art Center with La Esperanza del Valle, a Mexican folkloric dance group, headlining the show. Sponsored by Pacific Coast Productions and the Committee for Solidarity with El Salvador, La Pena will also feature the poetry of Jane Yokoyama and UCSC lecturer Paco Ramirez, with Willy Anderson accompanying them on guitar. Tickets are $3 and $2.50, and are available at the door and the Civic Auditorium box office.

The Blasters *(above), everybody's favorite rockabilly band, will be hosting the Catalyst's post-finals bash on Friday, March 18. For those of you who can't hold out that long, we heartily recommend* **the Call** *(below), playing tonight at that same locale. The latter show also features the Medflys and the Works, and costs the meager sum of $1.*

JOHNNY B. IRISH: The Corkadoragha (pronounced Kor-Kuh-DOOR-kuh) Collective will present Irish singer and musician Johnny Moynihan on Sunday, March 13, at 8pm in Santa Cruz's Moraga Hall. Moynihan plays traditional Irish ballads along with his own witty compositions, and plays instruments ranging from the mandolin to the bouzouki to the tin whistle. Tickets are $4 in advance at Cymbaline Records, and $5 at the door.

TROIKA OF YUKS: Noel Coward's hilarious play, *Blithe Spirit,* will continue for the next three weekends at the Louden Nelson Center. *Blithe Spirit* involves a proper English gentleman whose life becomes a bloody mess when his deceased wife returns from the dead and botches his relationship with his current wife. Presented by the Santa Cruz Repertory Theatre Company, the play will be performed Fridays, Saturdays, and Sundays at Louden Nelson. Tickets are $6 general and $5 for seniors. For more on *Blithe Spirit,* read review on page 24.

ALL THAT BRAZILIAN JAZZ: Brazilian-born Tania Maria will be performing her eclectic form of fusion jazz on Monday, March 14, at 8 and 10:30pm at the Kuumbwa Jazz Center. Even if you can't understand her native Portuguese, you will be awed by the way Maria yelps, whistles, and croons, blending her voice with the bossa nova/samba-laden notes of her piano. Tickets are $7.50 and are available at Cymbaline and Blue Rhythm Records.

KIDS AND BOMBS DON'T MIX: "Let's ask Mikey. He'll try anything!" Anything except a nuclear holocaust, that is. On March 12, the 25-minute documentary film, *In the Nuclear Shadow: What Can the Children Tell Us,* will be presented at the Santa Cruz Public Library. Created by the producers of *The Last Epidemic,* this film consists of interviews with children talking about their fears of nuclear war. Although Ronald Reagan would claim that these kids are lackeys for the world-wide communist conspiracy, rumor has it that they are nothing other than red-blooded American youngsters, more fond of Life cereal than Marxist dogma. *In the Nuclear Shadow* will be presented at 2, 3, and 4pm on March 12.

TRADER TOTS
Baby & Toddler clothes
toys & furniture
Mon-Sat 10-5
2034 N. Pacific Ave.
425-8711
BUY SELL/TRADE
100% cotton kids' clothes,
rain gear, hats & gloves.

NEW DAVENPORT CASH STORE
POTTERY • GALLERY • RESTAURANT
BED & BREAKFAST
9 MILES NORTH OF SANTA CRUZ
426-4122 • OPEN 7AM • 425-1818

Welcome
to Zanzibar
Experience the pleasure
of gourmet vegetarian,
chicken and seafood cuisine.
In the Tropical Setting
Zanzibar restaurant
2332 Mission St.
Lunch: weekdays 11:30-4
Dinner: from 4:00
Open 7 Days
423-9999

CASH FOR YOUR BOOKS
RECYCLE YOUR TEXTBOOKS
MARCH 16, 17, 18, & 19
(WED, THURS, FRI, AND SATURDAY)
10 A.M. TO 4 P.M.

Here's How It Works:

The Bookstore can buy back from you, during the days and times above, certain textbooks according to these values:

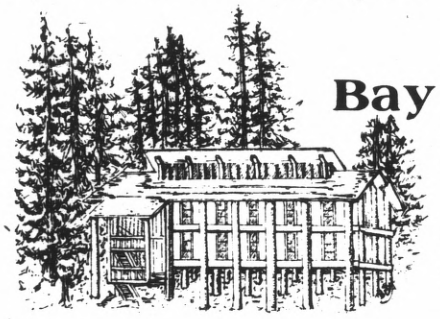
Top Value

If your curent edition books are in good condition and have been ordered by faculty for SPRING quarter, we pay 50% of the new list price, even if you purchased the book used.

Market Value

Books of current edition not being used on our campus can be sold at going market price. The agent buying these books must ship them to warehouses and take a chance that they can be sold to another school. The Bookstore has this agent here as a service to buy those books we are unable to buy.

Remember to look for used copies when buying your books at the Baytree Bookstore. Buying used books can save you 25%.



the
Bay Tree Bookstore
monday-friday 9:00am to 5:00pm
telephone: 429-4544

serving the UCSC
campus community

Here is $100.00 in Coupons to Start your Spring Wardrobe
Save these coupons.... All are good thru 3-31-83

10 $10.00 OFF REG. RETAIL ON OUR FINE SELECTION OF NEW 1983 SWIMSUITS 10
10 TEN DOLLARS 10

30 $30.00 OFF OUR 2 Piece Jumpsuits of 100% Handwoven Rayon - Eyelet Lace on Top & Legs 30
30 THIRTY DOLLARS 30

20 $20.00 OFF OUR BEST SELLER = GORGEOUS WRAP Jumpsuits (Harem Leg - Hand Batiked) 20
20 TWENTY DOLLARS 20

15 $15.00 OFF on a BEAUTIFUL SELECTION of 100% Rayon DRESSES from BALI 15
15 FIFTEEN DOLLARS 15

10 $10.00 OFF A CASUAL SANTA CRUZ LOOK PANT IN 8 COLORS - Cotton & Cotton Blends 10
10 TEN DOLLARS 10

15 $15.00 OFF CONDOR PANTS of 100% Cotton IN SPRING COLORS 15
15 FIFTEEN DOLLARS 15

Beach St. Santa Cruz
109 Beach St. * 429-9888
Across from the S.C. Municipal Wharf

CALE

10 Thursday

☐movies

Stevenson Thursday Night Movie Series: **The Paper Chase** (in cinemascope). 8 and 10:15pm, Stevenson Dining Hall. $1 Stevenson Dining Hall, $1.50 general.

Dark Circle, a film on nuclear power and weapons which focuses on the health, community peace, and political issues surrounding Hiroshima, Diablo Canyon, and rocky flats. It was sold out when shown out at the SC Film Festival. 7:30 and 9:15pm, Louden Nelson Center. Performance will repeat March 11 at Classroom Unit 2. Film is presented by Student Coalition Against Militarism.

☐concerts

The second in a series of "Three Spring Concerts": UCSC Chamber Soloists and University Chorus with instrumental ensemble. Paul Vorwerk conducting works by Bach, Debussy, Carter, and others; a "Mini-Vespers" by Monteverdi. 8pm, Performing Arts Theater. Free. Series will end with next performance on March 12.

☐theater

The UCSC Theater Arts Production of **Three Sisters** juxtaposes the moving characters of Chekhov's classic against the puppets and massed figures of the Russian fairground tradition. 8pm, Barn Theater. $4 general, $2.50 students. Productions continue through March 13. Pre-show entertainment will begin at 7:30pm.

☐miscellaneous

Events for International Women's Week: *See women's section for listing.*

Come for an exciting evening of Israeli folk dancing. There is a special beginners' session for the first hour, and request dancing the second. Everyone is welcome. 7:30pm, East Field Dance Studio. Free.

College Night entertainment with Samuel Beckett's Play produced by Teres Adams, and a Buster Keaton film written by Beckett. 7:15pm, Cowell Dining Hall. Free.

11 Friday

☐movies

Women Under Siege, a film about the struggle of Palestinian women. Discussion will follow. 1pm, Merrill Baobab Lounge. Free.

Dark Circle: *See March 10 for details.*

☐theater

Three Sisters: *See March 10 for details.*

☐lectures

Estella Freedman, feminist historian from Stanford University, will speak on "Sexuality and Feminism in 19th Century America." 3pm, Stevenson Fireside Lounge. An International Women's Week event.

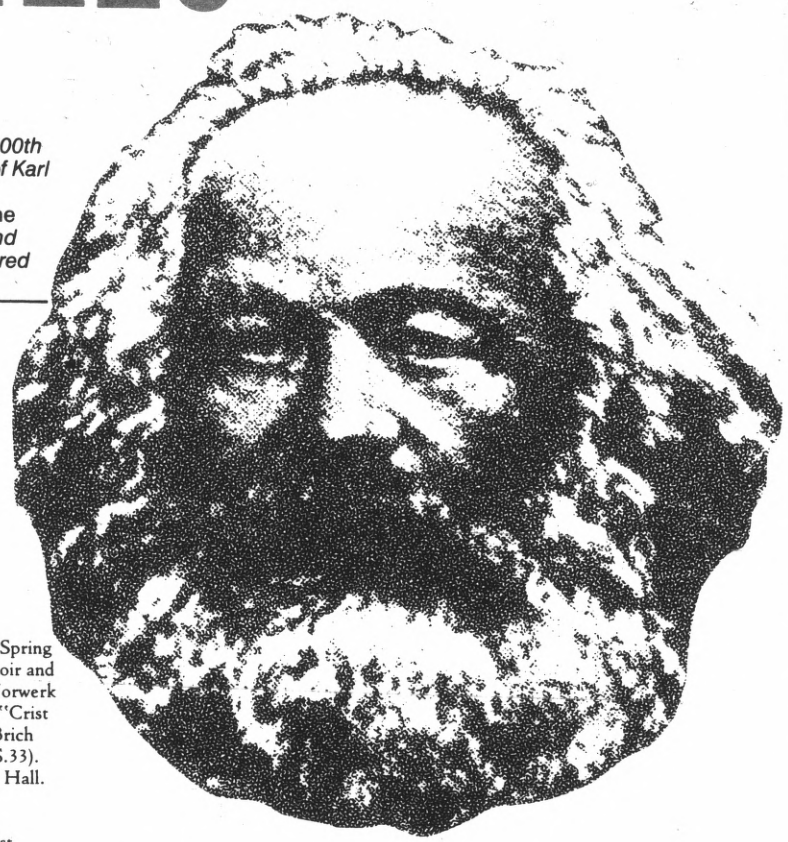
☐miscellaneous

Events for International Women's Week: *See women's section for listing.*

Registration Fee Advisory Committee meeting. 9:30am, Student Health Center Conference Room. Open to guests.

Rap groups are for men and women who want to talk about their bisexuality or homosexuality with other people. Different topics will be explored each week. Men's rap—1st and 3rd Friday of each month; women's rap—2nd and 4th Friday of each month. 7:30pm, Stevenson 237A.

ENDAR



Commemoration: Of the 100th anniversary of the death of Karl Marx, founder of modern socialism, co-author of The Communist Manifesto, *and working class hero. Wear red and think proletarian.*

12 Saturday

☐concerts

The final in a series of "Three Spring Concerts": UCSC Concert Choir and Instrumental Ensemble. Paul Vorwerk conducting two Bach cantatas: "Crist Lag in Todesbanden" (S.4); "Brich Dem Hungrigen Dein Brot" (S.33). 8pm, Performing Arts Concert Hall. Free.

Celebrate the return to the West Coast of the Wallflower Order: a powerful, entertaining, and dynamic dance collective, in a special concert produced by Women's Works and KZSC. 8pm, Performing Arts Theater. $6, $7, and $8 on a sliding scale.

☐theater

Three Sisters: *See March 10 for details.*

☐lectures

An all-day symposium on "Marxism in the Eighties" to commemorate the 100th anniversary of the death of Karl Marx. The symposium will consist of four sessions with participants such as James O'Connor, Barbara Epstein, Frederic Jameson, Sally Alexander, Gareth Stedman Jones, Carolyn Clark, and others. 9am, Classroom Unit 2. Free.

☐miscellaneous

Events for International Women's Week: *See women's section for listing.*

The Wallflower Dance Collective *will appear on March 12 in the Performing Arts Theater at 8pm. Presented by KZSC and WomensWorks, this promises to be an energetic and deftly choreographed selection of works by the reknown dance troupe. Tickets are $6, $7, $8 on a sliding scale.*

13 Sunday

☐theater

Three Sisters: *See March 10 for details.* 2pm, Barn Theater.

☐miscellaneous

Events for International Women's Week: *See women's section for listing.*

Art Exhibit: An exhibit of drawings done by students in Nat. Sci. 106, Natural Science Illustration. Exhibit will run through March 13. 8am-midnight in the Crown College Library, 1st floor. Free.

14 Monday

☐miscellaneous

Events for International Women's Week: *See women's section for listing.*

Intervarsity Christian Fellowship campuswide meeting. We will have a time of worship and communion service. 7:15pm, Crown-Merrill Recreation Room. Free.

Eck-Ynari: The Secret Knowledge of Dreams. 7:30pm, University Religious Center (below Cowell Dining Hall). $10 registration fee.

15 Tuesday

☐lectures

As part of the Affiliates Public Affairs Lecture Series, Professor Bill Doyle will speak on "Marine Sciences at UC Santa Cruz." Noon, Louden Nelson center. Admission free. Deli lunch available for $3.50, call x2501 to reserve one.

☐miscellaneous

Events for International Women's Week: *See women's section for listing.*

The history board is sponsoring a discussion on "Poverty and Us" for Merrill graduating seniors. Soup will be served. 7pm, Crown-Merrill Recreation Room. Free.

17 Thursday

☐miscellaneous

Events for International Women's Week: *See women's section for listing.*

Last day: Art exhibit: works by Martha Alf. Cowell College, Smith Gallery. Free.

Continental Affair
A Cup of Espresso
Fresh Squeezed Orange Juice
and a Croissant
Reg $3.25
Now Only $2.35
At the Gallery Cafe
Upstairs at the Cooperhouse
Mon. & Sat. 10-6
Sun. 11-6
Expires March 31, 1983

UNIVERSES
New and used records

Blank Tape Sale

TDK D90	**2 for $3.98**
TDK AD90	**2 for $5.98**
TDK SA90	**2 for $6.98**
Maxell UD90	**2 for $6.98**

and plenty more

Now with this coupon
get $2 off any new LP or tape
when you buy any
blank tape 2 pak in stock.

offer good through 3/18/83
limit one discount per customer

Universes
1214A Pacific Ave. 425-1096

SWENSEN'S

Swensen's still makes ice cream the old-fashioned way.

And that's the best way.
So we make it in small batches. Fresh. Right in our store. Swensen's is the only big company that still makes ice cream the old-fashioned way. Other big companies don't do it. It's more time and trouble But we think it's worth it.
We belive it's the only way you can get ice cream to taste so incredibly good.

CORNER OF OCEAN & SOQUEL
SANTA CRUZ
423-4500

Las Palmas Taco Bar

2nd Location!
1220 Mission St., Santa Cruz
429-8344
55 Front St., Santa Cruz
429-1220

Fresh Fish & Chips and Fresh Fish Sandwiches
(Mission Street location only)

And...
Serving the Same Quality Mexican & Vegetarian Food as our Front Street Location

Phone ahead for faster service. Eat here or to-go.

VIEWFINDER

THE BIG SLEEP and **GILDA.** Not even author Raymond Chandler could untangle the plot of *The Big Sleep*, but in Howard Hawks's 1946 movie about gumshoe Phillip Marlowe the dialogue is so snappy and the dramatic tension is stretched so tightly that it doesn't matter. Hunphrey Bogart and Lauren Bacall are sublimely well-matched as verbal sparring partners; excellent performances from Martha Vickers and Elisha Cook, Jr. With *Gilda*, a kinky triangle saga about a casino owner (George Macready), his sultry wife (Rita Hayworth), and his male secretary—sweaty sexuality in South America. Directed by Charles Vidor. At the Sash Mill. Thur-Fri: *Sleep*, 7:30, *Gilda*, 9:30.

CHILLY SCENES OF WINTER. John Heard plays a budding bureaucrat bedeviled by ex-lover Mary Beth Hurt, his lunatic mother, roommate, and sister, in Joan Micklin Silver's wry film based on Ann Beattie's novel of the same name. Originally released as *Head over Heels*, now back with a different ending and a bigger ad budget, but it's still a noteworthy portrait of the post-Woodstock generation. Fine supporting performances from Kenneth MacMillan and Gloria Grahame. At the Nickelodeon. Daily: 7, 8:45, 10:25. Sun matinee: 5:15.

COME BACK TO THE FIVE AND DIME, JIMMY DEAN JIMMY DEAN. Robert Altman's latest, starring Karen Black, Sandy Dennis, and Cher as James Dean fan club members holding a 20 year reunion commemorating Dean's death. The screenplay, adapted from Ed Gracynk's unsuccessful play, has a slight plot and overly obvious message, but the performances are superlative. Well worth seeing. At the Nickelodeon. Daily: 7:30, 9:35. Sun matinee 4:45.

CURTAINS. Catch this one before it opens and closes. Starts Friday at the Aptos Twin. Daily: 7, 9. Weekend matinees: 1, 3, 5.

DOCTOR STRANGELOVE. Meet Jack Ripper, Buck Turgidson, and all the rest at Burfelson Air Force Base in Stanley Kubrick's howling, hysterical send-up of the nuclear age. Peter Sellers goes wild in three roles; also starring George C. Scott, Slim Pickens, Keenan Wynn, Sterling Hayden. At the Del Mar. Fri and Sat, 12:15 midnight.

E.T. It's about this guy, see, and he has this bitchen' spaceship but he gets lost on Ventura Blvd., okay...and then he can't find his way out of the valley back to Marina Del Rey. Like he's maximally grody and all wrinkled, so, like, he can't ask somebody where the nearest freeway offramp is so he has to live in the valley *forever*. But it's okay because he moves to Thousand Oaks and gets a job selling shoes at Foxmoor Casuals and lives happily ever after. At the Rio Theater. Daily: 7, 9:15. Weekend matinees: 1, 3, 5.

FIDDLER ON THE ROOF and **THE SOUND OF MUSIC.** If you like musicals, these are two must-sees. but then *you've* probably already seen them—six times. For those others who've *never* seen *Sound of Music*, shame on you. That's downright un-American. I bet you didn't even snivel at the end of *West Side Story*. But it's not too late to change your ways—both songfests are playing at the Sash Mill this weekend. Sat-Mon: *Fiddler*, 6:30; *Sound*, 9:10. Sun matinee: *Fiddler*, 12:45; *Sound*, 3:25.

48 HRS and **IT CAME FROM HOLLYWOOD.** Eddie Murphy and Nick "What a Hunk" Nolte come out swinging in this improbable tale of male bonding and violence. Directed by Walter Hill, *48 HRS* is at times truly funny and halfway poetic in the Peckinpah style. A must see for fans of street fighting. With a motley collection of Hollywood's most horrible moments thrown together into a packages of silly sci-fi and creepy chuckles. Comedians Dan Aykroyd, John Candy, Cheech and Chong, and Gilda Radner introduce segments of this so-bad-it's-good compilation. At the Capitola Theater. Daily through Wed: *48 HRS*, 7, 10; *Hollywood*, 8:40. Sun matinees begin 2:30.

FRANCES and **AN OFFICER AND A GENTLEMAN.** Jessica Lange pays tribute to the bitter life of actress Frances Farmer in a performance that starts off weak, but builds throughout the film. Kim Stanley and Sam Shepard also excel in supporting roles. Powerful and horrifying picture of mental "health" institutions. And speaking of mood elevators, it's a real up and down double bill with co-feature *Officer and a Gentleman*, in which Richard Gere finds full employment, love, emotional wellbeing, and happiness in the US military. At the 41st Ave. Playhouse. Daily: 7, 9:35; Weekend matinees: 1:45, 4:15.

GANDHI. Richard Attenborough's sprawler about the life of the Mahatma; nominated for a slew of Oscars. Ben Kingsley turns in an awe-inspiring performance in the title role, but the film tends to ignore any complexities in the personality of India's greatest leader. Gandhi comes across as a savior—a real depressing message for those of us who think that things can be solved collectively. Still, it is a beautifully filmed epic documentary that should not be missed. At the UA Cinema. Weekdays: 8. Sat, Sun: 12, 4, 8.

THE LAST AMERICAN VIRGIN and **ONE DARK NIGHT.** Adolescence in America is the theme here—the horrors of sex and the joys of crypt-robbing. *Virgin* features a star-studded soundtrack without a similarly endowed cast. *Dark Night* stars Meg Tilly (*Tex*) and Adam West (that's right, Batman) in a story about a group of youths terrorized by a deceased psychic psychotic. At the 41st Ave. Playhouse Daily: *Virgin*, 8:45; *Night*, 7, 10:25. Weekend matinees: *Virgin*, 1:45, 5:15; *Night*, 3:30.

LET'S SPEND THE NIGHT TOGETHER. Jagger and company mug for the camera once more, this time with Hal Ashby (*Being There, Harold and Maude*) directing the show. At the Nickelodeon. Daily: 7:15, 9. Sun matinee: 3:45, 5:30.

MY DINNER WITH ANDRE. Director Louis Malle's filmed conversation between two old friends—playwright-actor Wallace Shawn and theatre director Andre Gregory—in a sometimes comic, sometimes annoying exchange that approaches the Platonic ideal of inquiry. Fascinating premise, well-executed. At the Nickelodeon.Sun matinee only, 3:15.

PEACHES AND CREAM. And sugar and spice, and other edible parts of the anatomy. Rated X. At the Del Mar. Fri and Sat, 12:15 midnight.

QUADROPHENIA. Excellent film about an alienated young English boy torn between his individuality and his place in his peer group, based on the Who's rock opera of the same name. Great Who soundtrack, good performances. At the Del Mar. Fri and Sat, 12:15 midnight.

SOPHIE'S CHOICE. Alan Pakula's respectful film based on William Styron's bestseller stars the luminescent Meryl Streep as the tragic Polish refugee. Streep performs beautifully in broken English, Polish, and German; a *tour de force* which surpasses her work in *French Lieutenant's Woman*. Aside from Streep, Nestor Almendros's photography dazzles with its beautifully framed compositions. But despite these excellent attributes, Pakula's direction is lacking in passion, and the dominant emotion of *Sophie* veers perilously close to guilt-ridden self-flagellation. At the Del Mar. Daily: 6:30, 9:30. Sat, Sun: 12:30, 3:30.

STING II and **LOVESICK.** Filmed partly at that behemoth known as the Boardwalk, *Sting II* has little of the style, humor, or intricacy of plot which its predecessor enjoyed. Jackie Gleason and Teri Garr turn in respectable performances, but Mac Davis is pathetic in his role as a type of Gomer Pyle con-artist. With *Lovesick*. Cuddly Dudley Moore stars as a bemused psychiatrist who becomes infatuated with a lovable patient (Elizabeth McGovern). Director Marshall Brickman (author of *Manhattan*) interjects clever jibes at the profession, mostly put forth by the good doctor Freud (played by Alec Guiness), but these are about the only points in the production. At the UA Cinema. Daily: *Sting*, 7; *Lovesick*,, 9. Weekend matinees: *Sting*, 3; *Lovesick*, 1, 5.

TEN TO MIDNIGHT. One-man SWAT team Charles Bronson is back defending the Free World from punks, degenerates and cop-killers in his latest film, opening Friday at the Del Mar. Daily: 6:10, 8:10, 10:10. Weekend matinees: 2, 4.

THEM! and **FIVE MILLION YEARS TO EARTH.** There's intelligent life in these two sci-fi chillers. *Them!* (1954), directed by Gordon Douglas, features James Arness, James Whitmore, and a nasty hoard of giant ants stampeding through the Southwest. With a suspenseful 1968 British film about a crew of workers who discover an alien spaceship complete with crew buried in present-day London. At the Sash Mill. Tue-Wed: *Five Million*, 7:30; *Them!*, 9:15.

TOOTSIE. Hoffman excels in his dual role as Dorothy/Michael in a film with moments of believability and *deux ex machina* joined to make a first-rate comedy. Director Sydney Pollack does a superb job with good material and Bill Murray as an existential playwright gives one of his best performances. At the Aptos Twin. Daily: 6:30, 9. Sat, Sun, Mon: 1:30, 4.

TREASURE OF THE FOUR CROWNS. *Supervision 3-D* ripoff of *Raiders of the Lost Ark* features snakes, knives, boulders, fists, and other menacing objects that protrude into the viewers' space. At the Del Mar. Daily: 6, 8, 10. Sat, Sun, Mon: 1:45, 3:45.

THE VERDICT and **LORDS OF DISCIPLINE.** Paul Newman does everything but stand on his head to do a good job in the role of debauched lawyer Frank Galvin in this richly filmed court drama that has "message" written all over it. Some elements are superb; others, like the ending and Charlotte Rampling's character, are weaker. Beautiful cinematography and excellent work from Newman and James Mason, but the film seems somewhat over-blown and under-edited. At the 41st Ave. Playhouse. *Lords of Discipline*, directed by Franc Roddam (*Quadrophenia*), is ostensibly an anti-racist film about the violence and elitism within a private Southern cadet school during the '60s, but it's just another Great White Hero saga. David Keith (*Great Santini, Officer and a Gentleman*) is appealing as said hero, and he's allowed to live through to the last frame. Interesting ideas, but too much military spit and polish makes for a muddled message. Daily: *Verdict*, 8:05; *Lords*, 6:10, 10:20. Weekend matinees: *Verdict*, 3:45; *Lords*, 1:50.

THE WALL. A strange excursion into the world of rock opera which sports great special effects, unusual animation by Gerald Scarfe, and a drippy Pink Floyd soundtrack. Never have so many given so much for so little. At the Del Mar. Fri and Sat, 12:15 midnight.

THE YEAR OF LIVING DANGEROUSLY. Australian director Peter Weir's (*Last Wave, Gallipoli*) latest feature is neither a great romance nor a penetrating political thriller. Linda Hunt gives a marvelous performance as the mystical Chinese-Australian dwarf Billy Kwan, and Mel Gibson is as tall, dark, and handsome as they come. But Weir is out of his depth as a political commentator, and there's not enough sex to make up for it. At the Del Mar. Daily: 7:15, 9:45. Sat, Sun, Mon: 2:15, 4:45.

YOL. Reviewed this issue. At the Nickelodeon. Daily: 7:20, 9:20. Sun matinees: 3, 5.

WOMEN

Peruvian Feminist Virginia Vargas

Moving Beyond the Class Struggle

by Ann Starrs

The problems faced by the women's movement in Latin America stem from a fundamental aspect of that society; for many, the fight against poverty should take precedence over the fight for women's rights. In the oppressive environment which characterizes so many countries in the region, defining priorities and methods presents special problems for feminists. Feminist sociologist Virginia Vargas spoke on these issues last week in a lecture/slide show, sponsored by the Committee for Solidarity with El Salvador, on the feminist movement in Peru.

Vargas is the director of a feminist center in Lima, Peru called Centro Flora Tristan, which provides rape counseling, advice on tenant/landlord disputes, and educational services to barrio women. The center also organizes traditionally isolated and politically weak groups such as street vendors and domestic workers.

The social and human rights situation of women in Peru, according to Vargas, creates some major obstacles for feminists in their attempts to organize. Education, said Vargas, is still considered unnecessary for women; of the 20 percent of the population that is illiterate, 70 percent are women. There are almost no social benefits or legal aid available to the women who work, and even fewer avenues open to unify and fight for such benefits. Birth control has only become available in the past few years, and information on it is hard to find—largely because of the government's fear of the power of the Catholic Church. Abortion is illegal, and although middle class women can obtain sanitary abortions fairly easily, for women from the poorer sectors the only option is to go to backstreet butchers. The law still treats women like children; a woman must have permission from the "man of the house" to obtain paid employment.

These facts alone give some indication of the oppressive conditions of Peruvian society, and hint at the immense task feminists face. Vargas specified three aspects of the women's movement in Peru that contribute to social change: the struggle of women workers, the fight for participation in political organizations, and the effort of women as an oppressed group to achieve equal status.

Vargas emphasized the difficulty of organizing women workers in Peru because of the nature of their jobs: many women are domestic workers—maids, cooks, or washerwomen; a large number sell goods in the streets, and others are hired by clothes manufacturers to sew in their houses. In all these cases, the isolation of the women's work situation prevents their effective mobilization. And the women receive little support from male-dominated unions, which according to Vargas, "want women to participate as workers, but not as *women* workers."

This lack of support is equally visible in the political parties in Peru—"only those of the left," said Vargas; "I don't care about those of the right." Women in the APRA (American Popular Revolutionary Alliance) and in the Peruvian communist party have had to struggle continually to convince the male members—and sometimes themselves—of the importance of their aims. Vargas said that when the feminist movement first began, the women supported all the strikes, boycotts, and organizations of the parties because they believed they had to demonstrate their own value as fighters. The parties have repeatedly subordinated the women's aims to their "greater" ones; when the women tried to organize against rape, said Vargas, the parties said that violence against women was just a reflection of hunger and poverty in the society, and that these problems should be addressed first.

Feminists cannot help but see at least some validity to this claim, and at times the conflict over priorities can lead, said Vargas, to a "guilty conscience." Now feminists are emphasizing the need for autonomy within the parties to make their own decisions; "the first step in changing reality is knowing what we ourselves want of reality," said Vargas.

Although all women in Peru are unified by the way in which society oppresses them, Vargs pointed out that class divisions are a major threat to this unity. The women's movement must continually work to prevent the women's struggle from dissolving because of internal class conflict.

Some upper class educated women do participate in the women's movement in Peru; but, said Vargas, many deserted it when the women's center held a meeting for women domestic workers—who are a large group in Peruvian society, and work long hours for low wages. The effort to organize the workers threatened the lifestyle of upper class women, some of whom promptly repudiated the movement. Vargas questioned, "How can women have a feminist consciousness if they are exploiting other women?"

Vargas and the other women who work at the center are themselves educated and often from the upper middle class. She admits that this creates problems of communication and understanding when they go to the barrios or to rural areas to try to organize the women there. The first step, said Vargas, is to "discover what the women are feeling, what are their needs." The peasant women are often concerned with problems of land and health; in the urban barrios, water and electricity are important concerns. Vargas said that in order to have relevance to the lives of these women, the feminist movement must address these problems first; once a dialogue has been established, feminist ideas can be communicated.

Vargas concluded by saying that although the women's movement in Peru is still predominantly an urban, middle class phenomenon, there have been important developments in recent years that have broadened its base and scope of action. The results will be slow to come, said Vargas; but unity among the different areas and classes will lead eventually to victory in the fight for women's rights.

Joan Lockhart

NOTICE
Airfare Increase
March 31

Effective March 31, most international and domestic airfares will increase substantially. Tickets purchased before this date will be guaranteed at the current rate.

Buy Now And Save

"For the best fare to anywhere"

425-TRIP
THE TOURISM CENTER
Open Saturday
9:00–5:00
627 Center, Santa Cruz

Onshore Computer College

Learn to program

We at Onshore Computer College want to introduce you to the computer world. Using our IBM 370 business computer system you will learn practical skills that will enable you to enter one of the fastest growing job sectors.

Our courses range from introductory to advanced levels. Our small personalized environment will allow you to develop the creative understanding to operate and program the machines of the future.

Easter Vacation
Childrens Class
March 28 to April 1

1509 SEABRIGHT AVENUE, SUITE A
SANTA CRUZ, CA 95062
429-5228

Adrienne Rich

Poetry from the Heart

by Stephanie Denmark

Intense poetry from the heart—Adrienne Rich achieves this with a stroke of brilliance. In her poetry she conveys not only the deeply intimate but also the common and the universal. Her poetry is meant to be heard, and when Rich read her poems to a standing room only audience at Kresge Town Hall last week, her themes came vividly to life. In such poems as "Hunger," "Nights and Days," "Integrity," "For Memory," and others, Rich made the ordinary and extraordinary experiences of women—the celebration and power as well as the oppression—both visible and genuine.

Adrienne Rich is the author of 11 books of poetry, the most recent one being *A Wild Patience Has Taken Me This Far* (1981), and prose works including *Of Woman Born: Motherhood as Experience and Institution* (1976) and *On Lies, Secrets and Silence: Selected Prose 1966-1978*. Since the early '70s a deep commitment to radical feminism has shaped both her professional and personal life, and guided her poetry and prose.

"I want only to render actual women as accurately as I can given the filter of my own sensibility, my own training, my own background."

Rich has received numerous awards for her poetry, including being a co-winner of the National Book Award in 1976 for her book Diving into the Wreck. With two other nominees, Audre Lorde and Alice Walker, Rich rejected the National Book Award as an individual, accepting it on behalf of all women. With writer Michelle Cliff, Rich is currently editing the lesbian/feminist journal *Sinister Wisdom*. She has taught writing and women's studies courses at many universities including Swarthmore, Columbia, and Brandeis.

The evening began with "Nights and Days": "...We have been together so many nights and days/this day is not unusual." Filled with striking images of everyday living and its accompanying doubts, Rich described this poem as "very lyrical and very personal," yet the questions the poem raises apply to everyone: "...and I ask myself and you, which of our visions will claim us/how will we touch, what will we know/what will we say to each other..."

Rich takes her material from a variety of sources and has an ability to make seemingly distant events both immediate and powerfully affecting. An example is "Hunger," written while Rich was reading news accounts of the 1974-5 famine in Africa which attracted a great deal of media attention for a short time. Of the media coverage, she commented, "That [was a] kind of focusing on it: [now] we are supposed to assume it has gone away. It's mysteriously disappeared and other things are supposed to be focused on."

In the poem she talks about what the effect of knowing that there is constant hunger in the world has had on her: "...The decision to feed the world/is the real decision. No revolution/has chosen it. For that choice requires/that women shall be free. I choke on the taste of bread in North America/but the taste of hunger in North America/is poisoning me..." And of course, as Rich pointed out in introducing the poem, "Hunger goes on. It's worse in the world than it was when this poem was written." She ends the poem by stating the way in which hunger can be a connecting force among all women, "...Swathed in exhaustion, on the trampled newsprint,/a woman shields a dead child from the camera./The passion to be inscribes her body./Until we find each other we are alone."

Rich introduced her poem "Integrity" by explaining that though that word can have different meanings, the dictionary definition of integrity as "the quality or state of being complete; entirety," was the one she wanted for her poem. In it, Rich tells us that her entirety includes, "...Anger and tenderness; my selves./And now I can believe they breathe in me/as angels, not polarities..."

In "For Memory" Rich stated simply and eloquently the value and importance of memories and of being able to share them, so you can say "...this is where I came from/this is what I knew..." She realizes the value of exchanging experiences: "...I can't know what you know/unless you tell me/there are gashes in our understanding/of this world..."

One of the longer poems Rich read was about Ethel Rosenberg, who was executed in 1953 along with her husband after being convicted of "conspiracy to commit espionage." This incident affected Rich profoundly for a variety of reasons. She pointed out, "I was married in the year that Julius and Ethel Rosenberg were sentenced to death and executed." Rich also was affected by the fact that, "there was a woman in this case, that it was a married couple and that they were Jews." Rich did not think it was any coincidence "since anti-Semitism could be joined to popular feelings against communism in the country." Partly because she is Jewish, Rich found that the event shocked her into some kind of political consciousness after a long period of having none. Rich believes that "the Rosenbergs were scapegoats of the McCarthy period...It was the first time that the death penalty had ever been demanded in the case of so-called espionage." She felt that the event needed "a lot more understanding than I had at that point in my life."

Rich admitted that writing the poem was quite a struggle because of her desire at certain times to "mythologize Ethel Rosenberg." She added that, "I didn't want to do that, I don't want to mythologize any woman. I want only to render actual women as accurately as I can given the filter of my own sensibility, my own training, my own background." In "For Ethel Rosenberg," Rich writes: "...She sank however into my soul/a weight of sadness/I hardly can register how deep/her memory has sunk/that wife and mother...if I dare imagine her surviving/I must be fair to what she must have lived through/I must allow her to be at last/political in her ways/not mine/her urgencies perhaps/impervious to mine/defining revolution as she defines it..."

Karin Victoria

Rich ended the evening by reading a long and as-of-yet unpublished poem called "Sources," which she said was "essentially about being a Southerner and a Jew." The poem was also about remembering, with Rich recalling her childhood, her feelings about being a Jew in the South, her relationships to her father and later to her ex-husband, who committed suicide.

"The poem became a kind of exploration—of my relationship to that landscape [of her childhood], my relationship to my own Southern roots, which are all the roots I have," she commented. In the poem she explores what her roots have given her: "...I refuse to become a secret for cures/everything that has ever helped me/has come from what already laid stored in me/all things, diffuse, unnamed, lie strong against my heart/This is from where my strength comes/even when I miss my strength/even when it turns on me..." Rich asks herself, "From where does my strength come?" in the poem and then says, "I think somehow/somewhere/every poem of mine/must repeat those questions..."

In concluding this poem Rich draws on her roots and remembrances to acknowledge pain and suffering, while at the same time attempting to see what meaning it has in her own life. It is also a call for everyone to actively make their own choices in the world. "...When I speak of an end to suffering/I don't mean anesthesia/I mean knowing the world/and my place in it/Not in order to stare with bitterness or detachment/but as a powerful and womanly series of choices/and here I write the words/in their fullness/powerful, womanly."

The Platonic Academy of Herbal Studies announces the following 10 week classes beginning April 4.

*FIELD BOTANY I — Christopher Hobbs
*HERB LAB — Staff
*AMERICAN HERBS — Christopher Hobbs
*HERB CLINIC — Grace Marroquin

Join THE HERB RENAISSANCE this spring!
For more information call 423-7923.

OPEN LATE

7 nights a week (til 1 am)

SATURN CAFÉ
1230 Mission St., S.C. 429-8505

WOMEN'S CLIPS

Girls Fight Back

Two young girls aged six and eight chased an intruder out of their home in Buffalo, New York while he was molesting their 12-year-old sister. Officer Thomas Smith of the BPD said the man apparently slipped into the house after the children's mother left to go to an all-night grocery store. He grabbed the 12-year-old girl from a bedroom and carried her to the living room, where he began to molest her sexually. When the younger girls heard their sister's muffled cries, police said, they went to the kitchen and got a rolling pin and knife. "The younger girl ran up to the guy, smacked him in the head with the rolling pin and stunned him," Smith said. "The guy started to get up, so she smacked him again." When the six-year-old girl began waving the butcher knife, the man fled. (AP)

Keeping Abreast Of Surgical Alternatives

California doctors must now give patients diagnosed to have breast cancer a state-produced brochure outlining alternatives to total breast removal, state Senate President David Roberti announced last week. The "Breast Cancer Informed Consent Law" requiring physicians to give their patients a summary of available breast cancer treatment methods actually went into effect January 1, 1981, over opposition from numerous medical groups including the California Medical Association. It took two years and 29 drafts for the state Department of Health Services, the state Cancer Advisory Council, and cancer specialists to agree on the wording of a brochure that the law requires to be distributed to breast cancer patients.

When former breast cancer patient Juliet Ristom, who promoted the informed consent law, asked about alternatives to removal of her entire breast in 1979, her doctor refused to give her any information. She spent 11 days researching breast cancer on her own and finally chose to have a lumpectomy, followed by radiation therapy. Today, Ristom announced proudly, "I call myself a former breast cancer patient and I'm still a round, firm, fully-packed size 38D." The pamphlet, sent last week to all physicians throughout the state, tells patients, "You have a treatable disease and are entitled to know about the various medically effective surgical, radiological and chemotherapeutic treatment procedures available." (Ann Bancroft, *Chronicle* Correspondent)

Take Back the Nukes

Recently, women's organizations opposing nuclear power and weapons have staged protests all over Europe and especially in Britain. At the US nuclear missile base in Greenham Common, Berkshire, England, the largest all-women anti-nuke protest was held December 12, 1982—the third anniversary of the announcement that cruise missiles would be situated in Britain. Thirty-thousand women from all over Europe and Britain traveled to Greenham Common to surround the 14-kilometer base perimeter and decorate the fence with symbols of their emotional and personal relationship to peace activities, including toys, photographs, balloons, doves, and slogans. The women staged a 12-hour sit-in blockading the 16 entrances to the base. Women at one of the gates, after refusing to allow three buses to leave the base, were carried and dragged away by 60 policemen.

On New Years Day 1983, 44 women were arrested and charged with breaching the peace after they climbed over a barbed wire fence at Greenham Common and sang anti-nuclear slogans while dancing on top of a missile silo. Twenty women from Greenham Common held a two-day candle vigil outside the Court until the 44 arrested women were freed on bail.

On January 17, a group of 250 women, some from the peace camp at Greenham Common, staged a protest in the British Parliament building. The women chanted anti-nuke slogans as they were removed from the galleries and the lobby by police. Police were instructed not to arrest the women, though three arrests were made for breach of peace.

Greenham Common is one out of eight peace camps in Britain and the only one completely managed and inhabited by women. It was established in September of 1981 by 20 women who lived in tents at the entrance of the missile base. They have continued to live there despite police harassment, court injunctions, and denunciations by members of the British Parliament.

Members of Parliament and conservative businesspeople say that the camp is a decoy for Soviet propaganda. British Armed Forces Minister Peter Blakes has said that these nuclear-free zones have hindered negotiations of multilateral disarmament with the Soviet Union because they are undermining the North Atlantic Treaty Organization's strong solidarity. Conservative businesspeople rented a plane to fly the message over the Greenham camp: "Kremlin sends Kongratulations."

The women of Greenham Commons have received much support from sympathizers around the world. Supporters from as far as Greece and as near as inside the base itself have donated food and money to the women. The contractor who is building the silos for the missile base has pledged $2000 to buy sleeping bags for the women.

—*Maureen Long*

Quote of the Week: *"A man has to be Joe McCarthy to be called ruthless. All a woman has to do is put you on hold."*

Marlo Thomas

Women's Week Calendar

The Following Events are scheduled to take place March 10 through March 13.

Thursday, March 10: Black Rose—A Santa Cruz women's Anti-nuke affinity group will be giving a lecture and nonviolent training. 1:30-6pm, Fireside Lounge, Cabrillo College. 425-6249.

Slideshow on Guatemalan women. 1:30pm, rm. 247, Kerr Hall

Community meeting on sexual harassment with Gill Greensite, Carol Prisman-Red, Idella Evans and Mary Bird. Plus the film, *The Power Pinch: Sexual Harassment in the Workplace*. 7pm, Santa Cruz High School Cafeteria.

Love, Sex and Intimacy, Lecture/workshop with Paula Rotman. 12:30-4pm, Cabrillo College, room. 903.

Women's Potluck, Fireside Lounge. 5:30pm, Cabrillo College.

Friday, 11: Women Under Siege, a film on the struggle of Palestinian women. 1pm, Merrill Baobob Room, UCSC

Women's Dance, with Now Is The Time jazz band. 9pm, Eagles's Hall, 306 Mission. $3-5, childcare provided, call 426-9279

Self-Defense workshop with Toni Crossen. 12-1:30pm, Cabrillo College. Info call 425-6249.

Sexuality and Feminism in 19th Century America—Estelle Freedman, feminist historian from Stanford speaks. 3pm, Stevenson Fireside, UCSC.

Lesbian Issues—Lauren Crux begins this series for interested women. 6-9pm. Info call 425-6249.

Saturday, 12: A Day of Workshops for Women—This free event includes such workshops as *Writing About Our Lives in the Nuclear Age*, led by Ellen Bass; Women's Prison Project *I Could Die Here* slideshow and discussion; and Women Against Rape, *Alternatives to Criminal Justice System*; and many more. 9am-5pm, Louden Nelson Center. Free childcare provided, 426-9279.

Wallflower Order Dance Collective. 8pm, Performing Arts Theater, UCSC.

Sunday, 13: A Day In San Lorenzo Park—A women's fair featuring music, speakers, booths, open mike and more. Poet/dancer Lambert Van Buren and Casselberry and Dupree are only a few of the performers. (If it rains, detour to Louden Nelson Center.) 11am-5pm, San Lorenzo park. Booth space and childcare provided. Info call 458-1894 or 425-0573.

Broadcast Journalism

An introductory course in Broadcast Journalism will be offered by Carolyn Craven, former anchorperson for KQED (San Francisco) "Newsroom" and White House correspondent for National Public Radio.

Tuesday-Thursday 3:15-5:15 in the Video Theater, Communications Building.

Enrollment limited. Be sure to attend the first class meeting.

O (boy !)

The best quality copies available are at

kinko's copies

509 Cedar St.
1211 Mission St.
506 Soquel Ave.

CROATE PREPARATORY

A complete college preparatory institution, staffed by world-famous Croatian instructors. Students memorize the Congressional Record in its entirety by the sophomore year. Homeric Greek, Cretan Linear A, Aramaic, and Middle French required courses. No lunch periods, speaking, or absences permitted. Corporal punishment daily testing, weekend study clinics, and meticulous supervision both in the classroom and dormitory. Enter your child for his own good. Otherwise, he or she shall fail in college and in life.

Write: Croate Prep., Box 1000, Cleveland, Ohio 44123

TWIN LAKES COLLEGE of the Healing Arts

PROFESSIONAL TRAINING IN HOLISTIC HEALTHCARE

200 Seventh Ave., Santa Cruz, 95062 (408) 476-2152

Chandu THE NATURAL HAIR CARE CENTER

St Patrick's Day Special

10% DISCOUNT

on your first visit

with this ad
expires 3/24/83

419 Cedar St. • 425-8888 for appointment

ARTS

Third World as a State of Art

by Sharan Street

There have always been many Californias; from Beverly Hills to the barrios, from Oakland to the Native American communities of Modoc, there are myriad worlds that form the golden state. Just as there are splits in California more profound than the North/South divide, there is also more variety in the state's visual arts than one sees in the high-rent galleries along La Cienega Boulevard or the banks and corporations in San Francisco's financial district. The multiplicity of the state's culture comes across in "Rejoice! Images from Third World California Artists," the current show at the Sesnon Gallery, featuring the work of 20 Third World artists.

The show brings together the work of Asian, Black, Native American, and La Raza artists in a rambunctious exhibit full of poetry, humor, and whimsy, as well as anger and strong political content. Though these works display disparate styles, the artists are united by goals of celebrating their heritage and presenting personal visions of their ethnic identities.

Designed to show a full spectrum of artistic currents, the show refutes common fallacies held about Third World art. According to Carlos Villa, one of the exhibiting artists, "people think of the Third World...in the sense of political protest, but they never think of it as a source as they do other art." Many critics characterize Third World art as overly rhetorical, of poor quality, or not "universal," claims that are thoroughly debunked by the Sesnon show. The problem that many mainstream critics face with Third World art is that it is less a stylistic movement like the "Paris School" than a new way of looking at the artist's relationship to society.

For both those involved in the arts and casual observers, the show offers a lot. For art students it presents fine examples of printing techniques, and various transmutations of contemporary stylistic movements. For the casual art viewer, there's so much variety in the show that any number of works may strike a chord.

But to view these artists' work on a strictly formalist plane is to miss its inherent character. The relationship of Third World artists to their craft is more complex than that of artists of European descent. Third World artists trained in US art schools receive an education in which non-European art is relegated to historical footnotes while Cubism (inspired by African sculpture) is worshipped as the founding ground for modern art. When European artists brought back art objects from the colonies, they saw the pieces only as decorative, and used elements of the art to form new approaches to pictorial traditions without understanding the cultures that produced the art. Third World artists who seek the philosophical traditions of non-Western art gain a healthy disrespect for the tyranny of form over content.

For instance, Jim Dong's prints combine such classic references as a triptych with psychedelic colors and a comic book-like graphic energy. Los Angeles artist Emigdio Vasquez's street scenes may seem related to the super realism of the '70s, but Vasquez did not align himself with that movement, which suppressed subject matter in favor of pure visual stimulus.

Amalia Mesa-Bains's "Altar in Red, White, Black, and Brown" is a brilliant example of the first goal, and it addresses the heart of the exhibit's philosophy with its multicultural combination of the artistic and the anthropological. This four-tiered altar combines drawings by the artist, food offerings, and art objects from African, Asian, and indigenous American cultures. In this piece, Mesa-Bains makes a bold attempt to reclaim the stolen artistic heritage of Third World nations from anthropological museums and to integrate spirituality and a reverence for life as vital aspects of the artwork. Mesa-Bains's construction also uses the shape of the gallery to make an amusing aside: positioned at the top of the altarpiece is a brightly-colored hummingbird flying skyward, a tongue-in-cheek version of the dove used to symbolize the Holy Spirit.

There is a great deal of humor in the show, most of it coming from jokes about cultural dialectics, like Masami Teraoka's "McDonald's Hamburgers Invading Japan" serigraphs. Teraoka, a well-known LA-based artist, uses traditional Japanese brush painting and characters to depict his fantasies of Japan invaded by burgers, video cassettes, and 31 Flavors. Other, more harrowing cross-cultural clashes can be seen in Jim Dong's "1911," in which an Asian immigrant shears his ponytail, symbolically cutting himself off from his past, or in Ben Sakoguchi's simulated orange crate labels showing anti-busing rallies, the KKK, and poverty-stricken Black neighborhoods.

What has led to the resurgence of Third World art shows is more than the affirmative action of gallery owners; rather, there is a conscious effort among artists of color to work together to combat the tokenism and devaluation they experience from the largely white art establishment. Most artists seek grants from big corporations, which use their support of the arts as a form of high-brow public relations. Politically conscious artists, however, don't attract corporate money because of the content of their artwork. This forces the artists to rely on government grants. Since there is a limited (and ever-shrinking) amount of government aid, Third World art groups are often forced to compete for grants. Group shows reinforcing the common goals of Third World artists help them recognize their growing strength and give notice to the art establishment that Third World art groups are a force to be reckoned with.

What is a Third World artist? The answer may seem obvious: a person with ethnic ties to a Third World country, i.e., a non-aligned or underdeveloped nation. But this definition begs the question of why some Japanese-American artists define themselves as Third World when Japan is often considered as a member of the "First World." In a well-reasoned essay, "Third World as a State of Mind," in *Other Sources*, the catalog for a 1976 exhibit of Third World art, Asian-American artist Paul Kagawa gives new depth to the term. He explains that defining Third World artists in terms of class values or ideology rather than color is a better

Third World art is less a stylistic movement than a new way of looking at the artist's relationship to society.

Or some artists may integrate several distinct styles into one work, as in George C. Longfish's "He Will Not Be The Same When He Leaves His Father's Lodge." Longfish has included areas of both hard-edged painting and abstract expressionism, collage elements, and tribal signs and artifacts from his Iroquois culture. In his work, Longfish is able to unite Native American art traditions with the individualistic character of European modernism.

In the elusive and broad-reaching pursuit of creating a Third World aesthetic, these artists are faced with two tasks: the reclaiming and preservation of indigenous cultures and the crystallization of their multi-cultural identity as Americans of color.

working definition of an art movement that is expressly created for those many not in the ruling class. He sketches the ideological base of Third World art and its universal goals—taking art away from the air-conditioned offices of Bank of America and putting it back into everyday life. In this way, Kagawa links Third World artists with white avant-garde artists, particularly feminist artists, who are working to democratize the way in which art is bought and sold.

With such ambitious goals, the stylistically jumbled aesthetics of Third World art takes on a significance that should not be ignored by art aficionados. It is the first art movement to seriously challenge the critical hegemony that has dominated since Clement Greenberg and Harold

The show draws on California's vigorous regional movements.

Rosenberg first pointed out to young stockbrokers in the '50s the American artists that were guaranteed to yield a healthy return in the New York gallery system. It is a bracing burst of air that may penetrate the stuffy reserves of galleries and museums.

There's nothing stuffy about "Images from Third World California Artists," and the excitement of this show flows out of the many regional art movements budding throughout the state. Exhibit coordinators Phillip Brookman, Doyle Foreman, Eduardo Carrillo, and Juventino Esparza have done an excellent job of gathering the products of a living movement, finding the roots of Third World experience. Tap the roots of California and see this exhibit.

"Rejoice: Images from Third World Artists in California" will be at the Porter College Sesnon Gallery through March 27. Gallery hours: Tuesdays-Sundays: 11am-5pm. The show is presented in conjunction with the Third World Counselors Association Conference (for more information about the conference, see story this issue). At the Sesnon on Thursday, March 24, at 4pm, there will be a public reception for the artists in the exhibit. Music and performances by Hedzoleh Soundz, Eagle Feather Dancers, the Taeko Drummers, and Collage of Sounds.

In conjunction with the Sesnon Art Gallery exhibition, "Rejoice! Images from Third World Artists in California," Los Angeles muralist Judy Baca will give a lecture and multi-media presentation about her work in progress: the Great Wall of Los Angeles, a third of a mile long mural in the Tujunga Wash.

Baca, director and one of the founders of SPARC (Social and Public Art Resources Center), has developed art programs that expand the social responsibility of artists beyond their work into the community. SPARC has been a notable agency for the development of community-based art in southern California since its inception in 1974. Baca initiated the Los Angeles Citywide Mural Project and was responsible for overseeing the painting of more than 100 murals in various sections of Los Angeles.

Steadily creating strategies to involve politically concerned artists, Judith Baca has undertaken one of the largest social-change artworks devised to date, "The History of California" mural in the Tujunga Wash (the concrete walls of a dry riverbed). Often referred to as "The Great Wall of Los Angeles," this mural is a good example of a project that combines art and politics and unites people in collective work. Though the overall design and execution is by Judy Baca, the mural has involved 12 visual artists and 10 ethnic history consultants working with more than 150 juvenile justice-referred, multi-racial teenagers.

The theme of the mural is the history of California emphasizing the contributions by Latinos, Blacks, Asians, Native Americans, and women. Each summer, youths are accepted into the project to continue painting the visual narrative which now spans a time frame from prehistoric times to the 1940s. The teenagers work together in multi-racial crews, receive training in basic principals of art and specialized mural techniques, and get tutoring in multi-ethnic history and culture.

Baca will give her presentation this Friday, March 11, 7:30 pm, at Thimann Lecture Hall 3.

Parsons School of Design Summer in France/Italy/Japan

Parsons in Paris • July 1-August 13
Paint on the Left Bank, explore prehistoric caves in the Dordogne, visit the masterpieces of Renaissance Art in Tuscany.
Courses include: Painting, Drawing, French History, Language & Literature, Landscape Painting & Prehistoric Anthropology.
Cost for the 6-week program including 9 credits of study, round trip airfare and double occupancy accommodations with continental breakfast ranges from $2650 to $2775 depending on choice of location for the last two weeks (Dordogne or Siena).

Photography in Paris • July 1-30
Study the practice of the medium in the "City of Light" with American and French photographers. Extensive darkroom facilities are available on the Parsons campus. The program is co-sponsored by the International Center of Photography and coincides with the Rencontres Internationales de la Photographie in Arles. Program costs including 6 credits of study, round trip airfare and double-occupancy accommodations with continental breakfast range from $2075 to $2600, depending on choice of housing.

Studies in the History of Architecture, Interior Design and European Decorative Arts • July 1-30
This program is offered in collaboration with the world famous Musée des Arts Decoratifs. The museum's staff supplements the Parsons faculty with specialized presentations that include aspects of the museum's collection normally not available to the general public. Excursions to points outside of Paris include Versailles, Fountainebleau and Vaux le Vicomte.
Courses offered: The History of French Architecture, Studies in European Decorative Arts.
The program costs, including 6 credits of study, round trip airfare and double-occupany accommodations in a 4-star hotel are $2600.

Fashion Design in Paris • July 1-30
Study the history and contemporary trends of French fashion design in Paris under the supervision of museum staff and practicing designers. The curriculum includes visits to textile showrooms and presentations of fashion collections.
Courses offered: The History of European Costume, Contemporary Trends in French Fashion.
Program costs, including 6 credits of study, round trip airfare and double-occupancy accommodations range from $2075 to $2600 depending on choice of housing.

Italian Architectural History and Contemporary Design • June 30-July 29
The architectural past and present of Italy is studied in Rome, Florence and Venice where on-site presentations are made by Parsons faculty. Contemporary Italian architectural, interior and industrial design are studied through guest presentations made by leading Italian designers.
Courses offered: The History of Italian Architecture, Studies in Contemporary Italian Design.
The program costs, including 6 credits of study, round trip airfare and double-occupany housing in first class hotels including continental breakfast and all land transfers are $3150.

Summer Workshops in Japan Clay Fibers, Metal • July 20-August 28
Courses in ceramics, fibers, metals and the history of Japanese crafts are held under the supervision of master Japanese craftsmen and members of the Parsons faculty in Tokyo, Kyoto and Inbe (Bizen). Workshops are supplemented by visits to local museums, Japan's famous hillside kiln sites, textile facilities and metalsmithing shops. The fee for six academic credits, roundtrip airfare from New York and double-occupancy accommodations in deluxe hotels and guesthouses is estimated to be $2925 to $3475 depending on the field of study.

For more information and a brochure, please send the coupon below or call the Office of Special Programs: (212) 741-8975.

Office of Special Programs
Parsons School of Design
66 Fifth Avenue
New York, N.Y. 10011

Please send brochure(s) on:
☐ Parsons in Paris
☐ Photography in Paris
☐ Fashion Design in Paris
☐ Interior Design in Paris
☐ Italian Architecture & Design
☐ Summer Workshops in Japan

Name _____
Address _____
City _____ State _____ Zip _____

HOW TO LOWER THE COST OF YOUR COLLEGE EDUCATION.

Nothing in college is inexpensive these days, particularly the weekends. That's why you should visit Liquor Barn. We've got over 5,000 imported and domestic wines, champagnes, spirits and beers (40 different keg brands also available). And all at the lowest possible discount prices. That means you can lower your college expenses without cutting back on your college entertainment. And these days that's a pretty good deal.

Liquor Barn
You get whatever you want, and you get it for less.

SPECIAL SPECIALS THIS WEEK

Henry Weinhard's. 12 pack 12 oz. non-returnable bottles. $4.39.

George Killian's Irish Red. 6 pack 11 oz. non-returnable bottles. $3.87.

Charles Krug 1974 Cabernet Sauvignon. Vintage Selection. 750 ml. $9.98.

Paul Masson: Emerald Dry or Rhine Castle. 1.5 l. $2.78.

Prices good through 3/13/83.

1423 Soquel Avenue, Santa Cruz

Laurie Anderson

Some Kind Of Compulsive Technocrat

Stuart Leavenworth

by Frederick Landers

Laurie Anderson's work challenges illusions we live under and take for granted. The strange glasses she wears on the cover of her latest album, *Big Science,* are appropriate to her overall message: she encourages her audience to "see" the world in new ways. Specifically, her recent work, "United States, I-IV," is concerned with dangerous assumptions inherent in the American socio-political order. On March 14, Anderson will bring her unique perspective to Santa Cruz with a show at the Civic Auditorium.

In light of the recent and rapidly growing interest in Laurie Anderson as a mainstream pop musician, it is interesting to realize that she did not begin in the commercial pop world, but as an artist making art music. In the early '70s, with a master's degree in sculpture from Columbia University, she produced sculpture and then large photographs accompanied by text. At some point she thought, "Why flatten out words like this? Just say them." She began doing spoken performances, essentially storytelling sessions, to which she added violin accompaniment. She played the violin from age 5 to 16, not so much as an artist, she explains, but as "a kind of compulsive technocrat." Her various artistic interests are all manifest and interact with one another in the performances she is now doing.

A major reason for Laurie Anderson's popularity is the deliberate open-endedness of her message. The unfinished, ambiguous quality of her work, which *Rolling Stone* has called "a model of noncodified, nonelitist artistic communication," invites interpretation by her audience. Another reason is the sense of humor which shows in everything she does, from parodies of various musical styles to ironic social and political commentary. Her sense of humor is particularly noticeable in her stories, which are often extended jokes: "I came home today and you had rearranged all the furniture. And you'd changed your name. I'd never seen you wear that pin-striped shirt before. And then I realized...I was in the wrong house." To critics who dismiss her humor as a disguise for banality, she answers, "the flip side of that is that seriousness can also be a disguise for banality."

> *"I came home today and you had rearranged the furniture. And you'd changed your name. I'd never seen you wear that pin-striped shirt before. And then I realized...I was in the wrong house."*

Laurie Anderson's show is a many-layered melange of poetic vocals, minimalist music, and images projected on screen, excerpted from her eight-hour "United States" cycle. Songs from the work, which some critics consider a modern-day equivalent of Wagner's Ring Cycle, make up her first mass-market album, *Big Science.* Although it lacks the visuals and intermittent stories of live performance, the album gives some idea of what to expect on March 14.

The first song "From the Air," serves as an "overview" of the United States. The "Captain," representing leadership of this country, informs his silently obedient passengers that "we are all going down together," admitting that no one is in control. "Put your hands over your eyes. Jump out of the plane. There is no pilot."

"Big Science," which follows, pokes fun at our religious infatuation with science and technology, repeating the incantation, "Big Science. Hallelujah."

"O Superman," deals with the parental role the US has played in the world since WWII. "So hold me, Mom, in your long arms. Your petrochemical arms....Your military arms...." No wonder this song was a hit in Europe, where the placement of "nuclear arms" is now being heatedly debated.

"Example #22" is a hilarious parody of popular songs. ("Honey you're my one and only, so pay me what you owe me.") "Let X=X" sounds like the Third World sarcastically addressing the US. "Dear Amigo...Thanks for all the presents. Thanks for introducing me to the Chief....Thanks for showing me your Swiss Army knife...." "It Tango" deals with sexual sterotyping in simple, yet eloquent poetry: "Isn't it. Isn't it just. Isn't it just like a woman?"

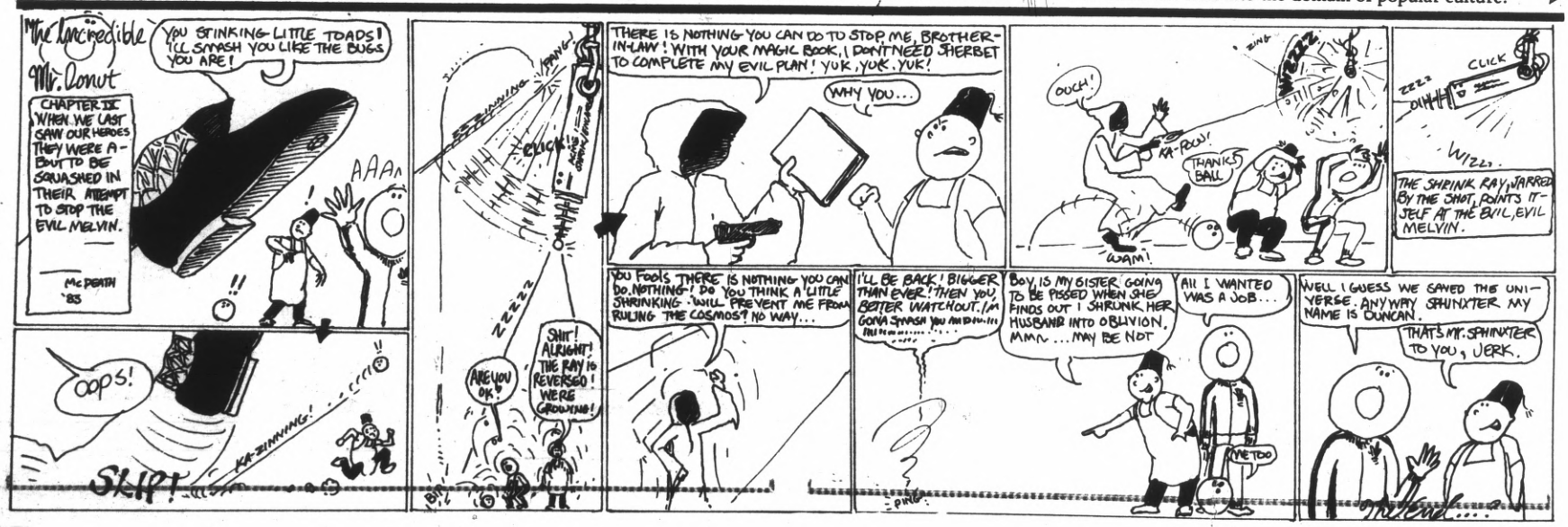
The multi-media aspect of Laurie Anderson's show reflects her artistic background as well as a conscious attempt on her part to mirror today's information society. "I hope the effect is a way of getting information from various sources simultaneously," she told *ARTS Magazine* recently. It "mimics the way people really do get information: reading the newspaper, watching TV, talking on the phone. Then it gets confused as to where you actually heard that piece of information."

In her work, Anderson tries to strike a balance between "real" instruments and electronics. "Real music has a reality that pure machine-generated sounds do not have." The conventional instruments in her ensemble are played in unconventional ways. An accordion wails eerily, saxes and flutes chant upbeat melodies a la Kurt Weill, and a jazz solo is played on bagpipes. Among the innovations she has experimented with on her violin is the mounting of a playback head on the body and a tape on the bow, which allows her to "play" it like a tape recorder.

The electronic part of her music, repetitious and intentionally low-key, owes much to the "minimalist" movement now occurring in the music world. Anderson's most interesting and useful technological gadget is the "vocoder," which allows her to speak in a wide range of voices—male, female, and nonhuman.

Laurie Anderson's independence from the commercial pop music business has allowed her the freedom to develop an original and popular form of creative expression. The first song on the *Big Science* album, "From the Air," announces, "This is the time. And this is the record of the time."

This is indeed "the time" for a new look at American assumptions and values; and Laurie Anderson's work is certainly an important part of "the record of the time." With luck it is also indicative of what is to come, as more artists will follow her lead into the domain of popular culture.


The Incredible Mr. Donut
CHAPTER IX WHEN WE LAST SAW OUR HEROES THEY WERE A-BOUT TO BE SQUASHED IN THEIR ATTEMPT TO STOP THE EVIL MELVIN.
McPEATH '83
YOU STINKING LITTLE TOADS! I'LL SMASH YOU LIKE THE BUGS YOU ARE!
AAAA
OOPS!
KA-ZINNNNG!
SKIP!
ZZZZZZ
CLICK
ARE YOU OK?
SHIT! ALRIGHT! THE RAY IS REVERSED! WE'RE GROWING!
THERE IS NOTHING YOU CAN DO TO STOP ME, BROTHER-IN-LAW! WITH YOUR MAGIC BOOK, I DON'T NEED SHERBET TO COMPLETE MY EVIL PLAN! YUK, YUK, YUK!
WHY YOU...
YOU FOOLS THERE IS NOTHING YOU CAN DO. NOTHING! DO YOU THINK A LITTLE SHRINKING WILL PREVENT ME FROM RULING THE COSMOS? NO WAY...
I'LL BE BACK! BIGGER THAN EVER! THEN YOU BETTER WATCHOUT. I'M GONNA SMASH YOU AND DRINK THE MILK!
OUCH!
KA-POW!
THANKS BALL
WAM!
BOY, IS MY SISTER GOING TO BE PISSED WHEN SHE FINDS OUT I SHRUNK HER HUSBAND INTO OBLIVION. MMM... MAY BE NOT
ALL I WANTED WAS A JOB...
ME TOO
CLICK
ZZZZ
WIZZZ
THE SHRINK RAY, JARRED BY THE SHOT, POINTS ITSELF AT THE EVIL, EVIL MELVIN.
WELL I GUESS WE SAVED THE UNIVERSE. ANYWAY SPHINXTER MY NAME IS DUNCAN.
THAT'S MR. SPHINXTER TO YOU, JERK.

Crime Drama for a Captured Audient

by Frederick Landers

You find yourself in San Francisco over the spring break. You go to Fort Mason Center and you enter Pier 3, a large warehouse, one end of which is enclosed in black plastic. Someone hands you a Sony Walkman tape player, shows you how to adjust the volume, and leads you to the starting point of an experience which occupies you for the next hour, a "performance" of Antenna Theater's newest production, *Artery*. It is a play in which you are the only actor, carrying out instructions you receive on your headset.

The "play" is an exploration of criminal behavior. You are Jay, the criminal. You meet Louise, who provides both a major motive and the victim of your crime, in a coffee shop. Her brother, Lionel, is a police officer who eventually finds out that you are the one who stole the diamonds, and shoots you. These characters "appear" only as voices on tape, as you pass from room to room and from scene to scene, acting out your crime.

Chris Hardman, who wrote, designed, and directed *Artery*, is interested in exploring non-traditional relationships between theater artists and audience members. In earlier productions he also used Walkmans in various ways. In a show called *High School*, audiences listened to a monologue of a recent graduate on tape while following a chalked line through the campus of Mt. Tamalpais High School, in Marin County. In his next theatrical experiment, *The Pink Prom*, the headsets were worn by the actors, 20 high school students, whose performances were directed by on-tape instructions.

In *Artery*, each audience member is tuned into both performer and "audient." Chris Hardman explained, "An hour is something different when sitting in a theater or in front of a TV; you are all eyes and ears, with a slowed-down metabolism. Here, you're moving, looking, smelling, touching, with all your senses coming alive."

The effect is paradoxical. On the one hand, you share Jay's frustration as he is fired and looks for a job, walking through a maze of appropriately-labelled swinging doors. You participate in Jay's fantasy of vacationing on the Italian Riviera, reclining in a deck chair wearing sunglasses. With crowbar in hand, you enter Louise's house and steal her diamond necklace. The feeling of reality and immediacy is at its most effective when, facing Lionel's rifle, you back up to panicked, whispered instructions, as intimate as your own thoughts.

At the same time, the stylized settings and the ever-present series of instructions, which can't help but intrude into the world of the play, constantly subvert the theatrical illusion. Like the teacake and cup labelled "eat me" and "drink me" in *Alice in Wonderland*, the props are stark and utilitarian. The scenery emphasizes only what is essential to the story, as in a dream. "In this show, you can't just let the experience wash over you; you've got to pay attention on the level of survival, since you might be asked to move on, or pick something up, at any second," said Hardman.

In a SF *Chronicle* interview, Hardman described this quality—the way the play is contrived, yet all the more real for its intense level of audience participation—as a cinematic quality. "In a traditional play, the relationship between the audience and objects is always the same; the details are never there, and your focus is dispersed. In *Artery*, just as in a film, there are closeups on objects. Or you're in one room and open a door to another: an instant cross-fade. Or you look through a slot: a zoomshot. Or a room takes on a dual meaning, a dual purpose: multiple imagery, montage." An example of the latter is the hospital room which Jay imagines is a cabin room on a scenic cruiser.

Eric Shaw

"The piece," explained Hardman, "is really about non-criminal motivations for crime, at a time in American history when non-criminal options seem to be closing for a lot of people. Maybe I should subtitle it 'The Death of the Middle Class' or 'The Slow Strangulation of Option.' " Jay's lack of choice in his criminal actions is symbolized by the little pictures of clocks present throughout the scenery, which emphasize the "clockwork" nature of the scenes, and by the very fact that the actions of the "audient" playing the part of Jay are dictated by the voices on tape. While the work offers no real solutions, it very effectively forces one to consider the societal pressures which lead to crime.

Artery will be at Fort Mason from 1-10pm, Thursdays through Saturdays until April 16. Be sure to make reservations beforehand at (415) 332-4862. Don't miss this unique experience before it goes on tour to the Spoleto Festival USA and to New York City.

About the "great outdoors" in our name.

There is none, of course.

But you'll wonder why not when you see our tremendous selection of tents, hiking boots, climbing gear, backpacks, outdoor clothing and more.

Which just goes to prove one thing: Nothing says "great outdoors" like Western Mountaineering.

931 Pacific, Santa Cruz 429-6300.
550 South First, San Jose 298-6300.

WESTERN MOUNTAINEERING

Who says there's no free lunch?

WE PAY CASH FOR YOUR BOOKS

We will buy back books all quarter long, except during bookrush. So bring them in and we'll pay you cash.

5%
discount on all text purchases.

BOOKSHOP SANTA CRUZ
Textbooks
1547 Pacific Garden Mall
Santa Cruz
423/0900 10 am - 5 pm

ANNOUNCEMENTS

COMMUNITY STUDIES 42A, SPRING '83: Growing pains? Confused about your role in society? You're not alone. Check out Community Studies 42A this spring—"Coming of Age in the U.S.A.," a student-directed seminar. We will spend several weeks each discussing the family and childhood, schooling and education (not necessarily synonymous), and "adult life" in this society.

WOMENS DANCE: Friday, March 11, 9pm, Eagles Mission Hall. Jazz Band, Now is the Time. $3-5, sliding scale.

AUDITIONS FOR "WORKING" will be held the first week of spring quarter—Tuesday, March 29 through Friday, April 1. Sign up at Performing Arts Building on Tuesday, March 29.

ELDERS-IN-RESIDENCE program at UCSC has an opening spring quarter for a person over age 60 who is interested in university course work and communal living arrangements. Deadline for applications is March 15; more information about the program can be obtained by calling Ceiny Carney, 429-4057.

EFFECTIVE PEOPLE PICTURES: This is a class that will help you capture the moment and master the mechanics of people pictures. Possible with correct lighting, setting, timing and other variables, photographing people can become a rewarding and challenging experience. Held at Nelson Center on Saturday, March 12 from 10am to 3pm and Thursday, March 17 from 7-9:30pm.

WESTSIDE NEIGHBORS MONTHLY RECYCLING: Westside Santa Cruz residents and others can recycle newspapers, aluminum cans, and all bottles at Bay View Elementary School (corner of Bay and Mission) on Saturday, March 12, from 10am to 2pm. To help out in this noble effort or for more information please call Brian at 458-9439.

OAKES SUMMER RESEARCH PROGRAMS: Applications for these and for the Oakes/UCSF program are available in the Oakes College Administration Office. For more information contact L. Edward Clemens at x2677 or Stephanie Bonynge at x4772 or x4163. Stipends and housing available.

SUMMER EMPLOYMENT AT CITY POOL: The City of Santa Cruz Parks and Recreation Department will hold tryouts for pool managers, lifeguards and swim instructors on Saturday, March 26, at Harvey West Pool. Applications are available at the pool and will be accepted through March 25. For more information, call 429-3770.

SANTA CRUZ BIRD CLUB: This will be a local bird observation trip with junior members especially welcome. The group will explore all three areas of Neary's Lagoon for waterfowl, passerines, and raptors on Sunday, March 13, at 8:30am. Meet at the parking lot by the tennis courts off Bay Street. Leader will be Irene Manici. Call 476-8309 for more information.

ATTENTION WOMEN ARTISTS: Sunday, March 13 will be the International Women's Week celebration at San Lorenzo Park. All women artists are invited and encouraged to come on out, set up a booth, and sell their wares. Pre-registration and a $10 fee are required, non-profit is free. For more information, please call Nancy Berglass at 423-8258, or Stephanie Huff at 458-1894.

CAREER PLANNING
& PLACEMENT CENTER
WORKSHOPS:
Mar. 15 Resume Preparation, 7pm
Mar. 17 Resume Preparation, 1:30pm
Watch for more workshops in April. Call x2183 for workshop locations & signup.

§

ATTENTION MEDICAL SCHOOL APPLICANTS FOR 1984
"How to Use Career Planning Services for Medical School Application" will be the topic of discussion on March 16 at 12noon at the Cowell A-frame.

§

RECRUITERS COMING TO CAMPUS
Mar. 11 Monterey Inst. of International Studies
Mar. 31 Daniel H. Wagner & Associates
Call Diane Matus, x2183, to arrange an interview.

§

UPCOMING TEST DATES
Apr. 9 MCAT (deadline for application is March 11
Applications available at CPPC, Rm. 123
Central Services)
Apr. 9 TOEFL
Apr. 23 GRE
Apr. 30 CAT

§

PRE-MED OPPORTUNITIES
Pre-Dental Minority Students are invited to UCSF Conference on March 12. For information call CPPC, x2183.
American Heart Association-Summer Zoo Research Program. Purpose: to encourage careers in cardiovascular research. Deadline: March 28.

§

APRIL IS HEALTH CAREER INFORMATION MONTH: A series of speakers is planned for the month of April. Check CPPC newsletter for times, places, dates, and topics. Call Rosejoanne, CPPC Pre-Med Adviser, at x4636, for information.

§

ATTENTION CIS/MATH OR MATH/CIS STUDENTS
Daniel H. Wagner & Associates will have a representative on campus March 31 to interview for positions available in June. This company would like resumes for interested students as soon as possible. Students may have the opportunity to interview during spring break. If interested in interview, please contact Diane Matus at CPPC, x2183.

PACKAGE DESIGN: University of California, Santa Cruz, announces a graphic arts course entitled

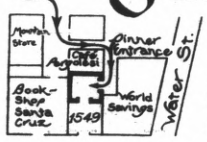
continued on page 26

Haircut, Shampoo and Treatment
Regularly $20.00
Now $10.00

Perm, Cut and Treatment
Usually $60.00
Now $35.00

913 Cedar Street
458 - 1239
Ask for Medea
Call for appointment.

Seychelles RESTAURANT



1/2 off
with coupon
lunch or dinner special

(with purchase of 2nd special at greater or equal value)
homemade is our specialty
lunch 11:30-2:30 m-f
dinner 5:30-10:00 7 days
1549 pacific ave.—downtown santa cruz

Noel Coward Play

The Spirit Is Willing...

by Ann Starrs

Picture yourself as a cultured English gentleman who suddenly finds himself with two wives; then imagine that one of them is a ghost, and that the other cannot see or hear the first. This is the situation of Noel Coward's 1941 play *Blithe Spirit*, which opened in all of its delightful wit and slightly hysterical confusion at the Louden Nelson Community Center last weekend.

Coward was involved in literally all aspects of theater for over 60 years; and although his writing has sometimes been called frivolous, his deft touch in portraying upper middle class British society in ridiculous situations continues to make his plays a joy to watch. *Blithe Spirit* is one of the more unlikely of Coward's plots, but like his other plays it is full of brilliant reparte; witty comments continually roll off practically everyone's tongue.

The main character of the play, a writer by the name of Charles Condomine, is working on a book about a homicidal medium. In order to pick up some lingo and tricks of the trade, Charles and his wife Ruth invite a local medium, Madame Arcati, to their house for a seance, along with the village doctor and his wife.

The complications set in when the seance starts; while in her trance, Madame Arcati brings back from the "echoing vaults of eternity" Charles's first wife Elvira, who has been dead for seven years. The scenes in which Charles talks to Elvira while other people are in the room are the funniest in the play, and the excellent cast of the Santa Cruz Repertory Theatre Company does them justice. Patti Fitchen, as Charles's current wife Ruth, maintains the required level of high-strung, well-bred outrage at the situation created by Elvira's return. Elvira (Sunny Reale), secure in the knowledge that only Charles can see and hear her, makes snide comments about everyone in the room while exuding a petulant sensuality that contrasts well with Ruth's stateliness.

Eccentric old women are an institution among British playwrights; in *Blithe Spirit* the role is filled by Madame Arcati, energetically played by Lillian Kaufman. Madame Arcati takes her profession seriously; her machinations during the seances and her irrepressible excitement when she learns of Elvira's materialization reach slapstick comic proportions. Dr. Bradman and his wife (Herb Smith and Carolyn Hamil) provide a counterbalance to Madame Arcati's wackiness; the doctor has some good moments making gentle digs at the "unscientific" practices of the occult. Susan Finque, a UCSC graduate, plays the maid Edith, who is pathetically overeager and confused by the insanity around her. But at times Finque's simple-mindedness ceases to be amusing and makes her a true object of pity, out of keeping with the sustained comic air of the rest of the play.

The best performance in *Blithe Spirit* is undoubtedly that of Armon Stover as Charles. In looks, mannerisms, and voice, he is thoroughly convincing as the somewhat weak-willed, but witty and likeable British gentleman. His utter inability to deal with Elvira's catty comments and Ruth's incredulity is both funny and sympathetic. Unlike Fitchen, whose hysterical reactions as Ruth were sometimes exaggerated, Stover's performance consistently hits just the right note.

Director Greg Fritsch cut down Coward's original script judiciously, and succeeds in keeping the dialogue moving rapidly—essential in a Noel Coward play. The set by Steve Hillman and the costumes by Cat and Canary and Nancy Gorham are appropriate for the period. The show will be playing Fridays, Saturdays, and Sundays through March 27 at the Louden Nelson Center. Tickets are $6 general admission, $5 for seniors. For an evening of escapist, witty comedy, *Blithe Spirit* is one of the best shows in town.

Yol
A Kurd's Way

by **Sharan Street**

George Bernard Shaw once said that one can tell the degree of civilization in a country through its prisons. For filmmaker Yilmaz Guney, a prisoner of Turkey's military government, his view of society has been filtered through the inside of a prison where he has been serving an 18-year prison term. And if his film *Yol* (The Way) is an accurate picture of Turkish society, it's not very different outside the prison walls.

The winner of the Palme d'Or at last year's Cannes Film Festival (shared with Costa-Gavras's *Missing*), *Yol* follows the paths of five convicts on leave from prison. To get to their homes, the men must pass through random military searches, evening curfews, and armed street conflict, in a country filled with a military presence watching for those with "subversive" thoughts. And not only are the men imprisoned by the state; in their own families they are straitjacketed by the stifling 6th century codes of honor and brutal patriarchal traditions still enforced in Turkey today.

Yilmaz Guney is Turkey's most popular actor, director, and cultural hero, a restless intellectual who's run afoul of the military dictatorship in Turkey too many times. Convicted of several political charges in the '60s, in 1974 he was accused of killing a judge under ambiguous circumstances and sentenced to an 18-year term of hard labor. In 1981 Guney escaped from prison, but before he fled to Europe he produced *Yol*, using the stories of his cellmates to write what may be one of the most powerful political films ever made.

Yol's five prisoners (we are not told of their crimes) have a week's leave from their minimum security island prison. One inmate does not get past the first military checkpoint, one becomes engaged, another murders his wife, and the two others, through very different circumstances, do not return to prison. But all the prisoners are locked into their fates by the rigid social structures and lack of freedom in a society where military oppression has raised medieval sexual hysteria and racial hatreds to the boiling point.

Working with director Serif Goren, Guney has written a modern masterpiece of political cinema that is compelling both for its no-holds-barred depiction of repression and its clear love for the benighted country it portrays. But *Yol* is a film that will never be shown in present-day Turkey, because it celebrates an ethnic group that has been outlawed by the state—the 10 million Kurds who now live in Turkey. Just by placing the word Kurdistan within a frame of *Yol*, Guney and Goren have committed a crime against a government that once sentenced a non-Kurdish sociologist to 10 years in prison for describing Kurds as a separate ethnic group. But the filmmakers go further, making the forbidden Kurdish culture and language come alive for those outside Turkey who will see the film.

Referred to as "the oppressed of the oppressed," Kurds form 20 percent of the Turkish population, despite various genocidal sweeps through their mountainous territories throughout modern times. Through the lives of Guney's characters—three of the protagonists are Kurdish—we see how the Kurds are oppressed by the state, living in armed garrisons, fearful of claiming the bodies of their relatives killed by the military. But the Kurds are also oppressors, exercising absolute control over the lives—and deaths—of their wives.

"It seems at first sight that [the stories in *Yol*] are stories about men," said Guney in an interview with *Village Voice* reporter Jim Hoberman. "In fact, they are about the women—their pain, their misery, their waiting, and the semi-feudal relations which bind them to men." To be a Kurdish or Turkish woman is to be married to a man who can deny his wife any contact with other men, keep her completely dependent, and condemn her to death for adultery. *Yol* is an unflinching portrait of the unmoderated subjugation of women. But there is a limit to Guney's ability to understand his female characters, and while one empathizes with their plight, most of the women are little more than mute beasts of burden.

Yol sounds relentlessly grim and painful, but it has a faint air of hopefulness about it; if not for the present, then for some unspecified future. For if Goren and Guney really despaired of their country they would not have risked so much to make this film. And besides its value as a political expose of one of our "allies" in NATO, *Yol* is, in its quieter moments, a lyrical visual poem to the scenic delights of Turkey, and the haunting sounds of its soundtrack will linger in the mind long after one has left the theater.

CYMBALINE RECORDS

Best Blank Tape Prices in Town

maxell	UDXL I & II	$5.99 ($3.00 each)
TDK	SA90 2 PACK	$5.99 ($3.00 each)
SONY	UCXS C90	$3.49

Larksong tapes now in stock

All Irish and Celtic Records and Tapes On Sale for St. Patrick's Day

Hours:
10-7 Mon-Thur
10-9 Fri-Sat
11-6 Sun
1101 Cedar St
423-3949

Financial Aid For Students

If you are attending UCSC, Cabrillo College, or Bethany Bible College, you are eligible to join the Santa Cruz County Schools Federal Credit Union.

As a member you can:
- replace your checking account with an interest bearing Share Draft Account.
- receive higher dividends on your savings.
- pay lower interest rates on your loans.
- enjoy the convenience of an office near your college.

Applications are available at the main office near Cabrillo College at 2645 Park Avenue in Soquel, the Santa Cruz office near UCSC at 228 Cardiff Place, or the Watsonville office in the Alta Vista Shopping Center.

SANTA CRUZ COUNTY SCHOOLS FEDERAL CREDIT UNION

Mr Goatlips

"No one ever tells jokes about Jonestown," a wise man once said, "because the punchlines are too long." It's too bad since, as Jim Jones was fond of saying, "those who forget the past are condemned to repeat it." Cults continue to proliferate, and are, with a few exceptions, such a source of humor that it never pays to ignore them. In my own past, though my participation was marginal, I actually came in rather close contact with a cult.

As a rootless boy in Culver City, I gravitated towards a small group of Ram Dass followers who, it seemed to me, were an elite. I've described in *Goat's Story* how the Ram Dassers (who were known derogatorily as "touchy-feelies" because of their impromptu massage classes) used to meditate their days away, brewing gallon jars of soporific herb tea and tripping on acid. Clad in nightshirts like the ones Mr. Natural used to wear, the Ram Dassers were a thorn in the side of the high school administration, and I loved them for that alone. Yet since my spiritual side was unbolstered by acid, I frequently found their beliefs and poetry incomprehensible (and they were veritable dynamos of poetry; not until I came to UCSC and met a few creative writing majors did I ever see such unstoppable torrents of blank verse.)

When not engaged in the above activities, they used to hang out at the Our Swell Planet restaurant on Sunset Boulevard. Unless salmonella has closed it, Our Swell Planet still stands underneath one of those monster billboards they have on the strip, dispensing sandy spinach and quiches to the organically inclined. When the Ram Dassers used to dine there on Mondays, they would follow up the meal by retiring to an outbuilding, where a woman named Mother Yod would conduct breathing classes. Mother Yod (the wife of the owner, whose name was Father Yod) was a skinny type, the very image of Cosmic Lady except that she had a perfectly spherical stomach. This was not because of over-sampling of her wares; it just so happened that her favorite activity,

Jerry Dolezal

breathing, had toned up her diaphragm muscles so that they could hoist a Pontiac. As Mother Yod breathed away like an iron lung gone amok, her charges would sit in an uncomfortable half-lotus, trying to emulate her, Om-ing like a hive of bees.

This situation was temporary; to paraphrase the immortal Don McLean, the world would never be a place for someone as beautiful as Mr. and Ms. Yod. And though I gradually fell away from power breathing and writing poetry, my recent visit to Los Angeles gave me the last word on their fate.

In my senior year in high school, the Ram Dassers vanished as mysteriously as they came. Through the grapevine, I heard that the crowd had departed for a utopian commune in Maui. Within six months of their leaving, they returned with a rainbow of tropical diseases, including beri-beri, jaundice, and amoebic dysentery. I found out that the proprietor of their ashram was none other than Father Yod (who was also the father of the babies that the more fetching female members of the ashram bore shortly after their return.)

It seems that Yod had left the restaurant business because of a strange, non-tropical malady called "comet fever." He had decided that the comet Kahoutek was a sign of the final days and panicked. So the Los Angeles *Times* said that Kahoutek was going to pass harmlessly, did they? Horsefeathers! They were just writing this to calm the populace, who would panic when they discovered that the comet was going to burn up the earth's atmosphere, purge the wicked and materialistic from the earth, and play hell with the business at Our Swell Planet.

The only answer was to sell the farm and head out to the last paradise, Maui, where they could form a new society. He and Ms. Yod headed out for the fiftieth state, taking with them the high school students I described earlier.

There really is no such thing as divine retribution in this world, I would say, but nature does have a way of catching up with the stupid. A more moralistic bird than myself would date Father Yod's inevitable decline from the time when Mother Yod caught him showing more than paternal attention to his followers. Mother Yod departed in a huff to power breathe somewhere else. Father Yod was left with his beach property and a few loyal followers who were apparently immune to disease.

One day, observing the seagulls, Yod thought it might be interesting to try out flying on his own. So he purchased a hang-gliding apparatus. Hang-gliding lessons, he believed, were strictly for the worldly. Perched over a clifftop, he took the hang-glider for its maiden voyage. And what happened to him is exactly what your mother could tell you will happen if you go out in a hang-glider: he crashed and broke his neck.

His followers, finding him immobilized on the beach, provided the quick paramedic treatment needed to save his life; they formed a circle around him, joined hands, and began to chant until Yod died of internal injuries several hours later.

It is Friday night as I finish this; the rain is driven by gale force winds. After a few more errands, I'll go searching for weekend fun. When I arise tomorrow, shaky from the night's activity and wheezing slightly from too many Camels, I can consider that my abused body is still in one piece, more or less—or, at least, more in one piece than a man who never allowed a piece of meat into his system nor cigarette smoke into his cilia; a man who was rich in beachfront, but poor in friends who knew enough to come in out of the rain. *Timor mortis*, and all that; stay dry and away from religion until next quarter.

ANNOUNCEMENTS

continued from page 24

"Package Design: An Introduction," to be held six consecutive Wednesday evenings from 7-10pm. It will begin March 16 and will be held in Palo Alto at Cubberley High School, Room K7, 4000 Middlefield Road. For additional information, call Adrienne Van Gelder, 429-2971.

WOMYN'S NIGHT AT CHA-CHA'S: Benefit for Black Rose, (a feminist multi-issue affinity group with special music by our own DJ. 1535 Commercial Way, S.C.

SUMMER JOB OPPORTUNITIES: On Monday, March 14, two representatives from Camp Tawonga will be conducting interviews to fill summer camp positions. Tawonga Camp is set on 160 acres encompassing mountains, meadows, and a lake in the heart of the Stanislaus National Forest, near Yosemite National Park. For application, interview, and more information, please contact Sharon, Student Employment Services, Room 125, Central Services, or call x4024.

VISION SCREENING: Westside Community Health Center, 1700 Mission, Santa Cruz. Dr., 3 to 5pm, FREE. Dr. David Brezel does a simple screening of your vision to see how you're seeing. He can determine if you need to get a more complete eye examination. Come see how easy it is to take care of your sight.

AMNESTY INTERNATIONAL'S local adoption group will be meeting March 13, 7pm, at 338 Pine St., Santa Cruz. For information call 429-1913 or 476-2536. New members welcome.

VANDENBERG ACTION COALITION: *The Dark Circle* interweaves dramatic personal stories with rare, recently declassified footage of reactor meltdowns, bomb assembly lines and a sales convention for nuclear weapons, March 10 at Louden Nelson and March 11 at UCSC, Classroom Unit 1. Two showings at 7:30pm and 9:15pm. $2-$5, sliding scale. Benefit to support the non-violent direct action in opposition to first-strike weapons testing at Vandenberg Air Force Base on March 20-21.

WORLD ISSUES STUDY: The issues facing the world and Santa Cruz County in the dangerous decade ahead will be explored in a second series of 15 weekly meetings organized by Planetary Initiative. Those wishing to learn more about the series are invited to an orientation meeting at Eureka Federal Savings in the Deer Park Shopping Center at the junction of Highway 1 and Rio Del Mar Blvd. on Tuesday, March 15, at 7:30pm. For further information, call 423-6754.

SUBJECT A EXAM: March 28, Classroom Unit 1. There has been a University-wide decision that 4th quarter students will not be allowed to register without having met the Subject A exam requirement. Students may take the Subject A exam only *twice* in one academic year. Call Nora Rogers at x2401 or Carol Freeman at x2627 if you have questions.

THE SANTA CRUZ WOMEN'S HEALTH COLLECTIVE invites all women to attend their fundraiser this Sunday, March 13, at Heartwood Spa, 3150A Mission Dr. (near Dominican Hospital) from 6pm to midnight. A reduced fee of $4 includes unlimited use of Heartwood Spa's community hot-tub and sauna. Professional massage, women's music and refreshments will also be available. Proceeds from the evening will be used by the Women's Health Collective to set up a Free Clinic in the Beach Flats area. For further information call 462-2191 or 427-3579.

LENTEN PEACE SERIES: Dr. Maurice Friedman, Professor of Religious Studies, Philosophy and Comparative Literature at San Diego State University, will speak on "Shalom: A Jewish Perspective on Peacemaking," on Sunday, March 13 at 7pm at First Congregational Church, 900 High St., Santa Cruz. For further information or to reserve free child care, call 475-6962.

CHANCELLOR SINSHEIMER'S OPEN OFFICE HOURS: Since Chancellor Sinsheimer has to cancel his open office hours for March 1 and March 8, he will have open office hours during finals week, March 15, from 1:30 to 3:30pm.

"PEACEMAKING AS VOCATION" is the theme of an afternoon talk by Shelley Douglass at the Resource Center for Nonviolence, 515 Broadway (near Ocean St.), Santa Cruz, Saturday, March 12, 1 to 4pm. There will be a free will donation. For information, call Peter Klotz-Chamberlin, 423-1626.

BRAZILIAN ACTIVIST TO SPEAK: Creuza Maciel, Executive Secretary of "Servicio Paz y Justicia en American Latina" (Latin America Peace and Justice Service), will speak on "Seeds of Hope: Grassroots Movements for Change in Latin America" on Wednesday, March 16, 7:30pm at the Resource Center for Nonviolence (515 Broadway, Santa Cruz). The talk is sponsored by the Resource Center for Nonviolence, the Committee in Solidarity with El Salvador, Matrix, and the Women's International League for Peace and Freedom. $2-5 donation.

CO-OP ED INTERNSHIP PROGRAM
Following is a partial listing of internships with March deadlines. Stop by our office or call x2368 or x2396. During non-office hours call x2396 for our recorded telephone service listing all current internships. Detailed information also available on campus bulletin boards. The list includes Jackson Labs, Genetech, WTTW Television, John F. Kennedy for the Performing Arts, Local Publishing Company, Congressional Budget Office (deadline extended), Mini/Medi Corp., Center for Defense Information, National Municipal League of New York, Environmental Protection Agency.

SEXUAL POLITICS: LESBIAN AND GAY LIBERATION is a one-time only course offered spring quarter, T-Th, 1-3pm, Cowell 113. Because of faculty leaves, no gay-themed politics course will be offered next year.

RESIDENTIAL PRECEPTORSHIP: Stevenson College invites applications from faculty, staff, and graduate students (who have completed one year of graduate work at Santa Cruz) for a Residential Preceptorship for the academic year 1983-84. Applications should be filed at the Office of the Provost no later than Friday, April 1.

DANCE ENSEMBLE: A season premiere concert by the Cabrillo Dance Ensemble will be held Friday, March 11 from noon-1pm at the Cabrillo College Theater. Admission is free. Under the direction of Cabrillo College dance instructor Regina DeCosse, the ensemble will perform a program featuring styles from modern to dance theater.

SAVE OUR SHORES will once again be presenting a "Celebration of the Coast" lecture/slide/film series on various topics of our coastal environment. Presentations include: "Seabirds of the Monterey Bay" on March 15, and "The Underwater World of the Scuba Diver" on March 22. $2 adults - $1 children. Those interested in a possible nighttime tour of Natural Bridges Tidepools should call Elisabeth at 425-4818 before 3-17-83. All presentations will begin at 7:30pm at the Louden Nelson Center.

CITY LEAGUE SOFTBALL: Registration is now in progress at Wagner Cottage Recreation Office in Harvey West Park, Monday-Friday, 9am-4pm. Registration deadline for returning Men's Fastpitch and Women's Slowpitch teams is March 11, 4pm. Call 429-3663 or stop by Wagner Cottage for more details.

CLASSIFIED

Typing

QUICKFINGERS TYPING. $1.00/page. Fast, professional, delivery available. **ANN** 423-7523.

DATARITE: We are human, yet computer-quick and efficient plus economical. Typing (word processing services) resume writing, theses, manuscripts, and reports. We also have a quality copier. 1047B Water Street, Santa Cruz; 458-9114.

ACCU-RITER TYPING. Term Papers, Theses, Manuscripts. Bev 476-7614

SPECIAL STUDENT/FACULTY RATES term papers, theses, dissertations, reports, manuscripts, resumes, proposals, letters, etc. Experienced, fast, accurate, confidential. 9-5:30 weekdays, evenings/weekends by appt. ELITE BUSINESS SERVICES, 147 River St., Ste. 213, 429-1484

JUST MY TYPE. Term papers, theses, manuscripts, resumes, etc. Reasonable rates, accurate. Spelling and punctuation checked. 476-8115.

PROFESSIONAL TYPIST. PROMPT AND ACCURATE. Theses, dissertations, term papers. Light editing. EXPERIENCED legal secretary 476-4951

Typing—Fast, accurate, reasonable rates. Close to campus. IBM Selectric II. Diane 426-7918

Quality typing and transcription. Editing. Thesis typing my speciality. Azalea 426-5909

TYPING SPECIAL—$1.00 PAGE. GOOD AND FAST. GAIL 423-3352

TYPING—Reasonable rates, quality work. Pick-up and delivery UCSC. Susan: 662-2881 (eves.)

TYPING—experienced, fast accurate. $1.00/pg. ALSO EDIT PAPERS—PABLO 429-9372

Help Wanted

CRUISE SHIP JOBS! $1,428,000. Caribbean, Hawaii, World. Call for Guide, Directory, Newsletter. 916-722-1111 Ext. SANTA CRUZ

Instruction

Sprechen Sie Deutsch? Learn! 425-3820

Become familiar with the Western method of spiritual training. **Free classes** in Tarot for meditation and Qabalah. Classes include work with Qabalistic chants. We will meet each Thursday, 8:00 p.m., beginning March 24, at 131 Echo St. Call Jacob or Joanne at 423-9892 if you wish further information.

Services

WRITING, RESEARCH SERVICES. QUALIFIED WRITERS. Most subjects. Editing. Rewriting. Statistics. Tele:(415) 841-5036 (Berkeley).

INCOME TAXES: Your books, taxes, individuals. Trying hard to be number one in person tax service. Good returns and fair rates. Robinhood Taxes, 429-8198.

Gardener. Experienced Cabrillo horticulture graduate. References and reasonable rates. Billie 462-0368

EXPERIENCED BELLY DANCER needs work. Available for on-campus parties, events, grams. Call x3323 or 425-9077. Ask for Gretchen in Room 218.

QUALITY VW TUNE-UP SERVICE AND OTHER REPAIRS. PROFESSIONAL, INEXPENSIVE 423-0346 LESLIE

THINK YOU'RE PREGNANT? We offer the two minute and early pregnancy tests at reasonable prices, convenient times, supportive counseling and referrals. **Women's Health Center 427-3500**

For Sale

For Sale: **'74 Dodge Colt.** 4dr. 4spd. 35mpg. Original owner, ecxellent condition. Asking $1050. Call 423-4266, leave message.

Free Cats

Fabulous fluffy free feline. Chai is a wonderful black kitty. She's spayed and she's scared of the two big dogs at my house. Give her a good home. Rich 429-2430

Wanted

Have a **35MM camera** you never seem to use? I want to rent it spring quarter. Call Lisa 426-8137

Lost and Found

N. WILSON—Did we exchange packs by mistake? Wanna trade? Tim 425-3611, 429-6807

Rides

RIDE NEEDED TO Southern Idaho (Pocatello) or Northern Utah (Salt Lake City) on or after March 11th. I will share the usual. Call Becky at 423-3175 or 429-4350

ATTENTION BUS PASSENGERS! Santa Cruz Metro announces major bus route improvements beginning March 17, 1983. See HEADWAYS for full details or call 425-8600/688-8600 or TDD 425-8993.

Moving & Hauling

UNIVERSITY MOVING and Hauling. Low rates. ED 425-1659 eves. Message 425-9607

Production Manager Bites Dog

Listen babyface, just because you've crossed the threshold, don't think you're allowed to go and get shitfaced...at least not without inviting all of us production gremlins. **Happy 21st!**

Third World

continued from page 10

To promote cross-cultural awareness, the conference will celebrate the culture of Third World Californians through dance, music, food, and art. Traditional art forms of the four major ethnic groups will be performed by the Eagle Feather Dancers, an Apache dance group; Hedzoleh Soundz, an African musical ensemble; The Taeko Drummers, Japanese drum works; and Collage of Sounds, a modern jazz sextet. A highlight of the conference will be the public reception for "Rejoice! Images from Third World Artists in California," a major exhibition at the Sesnon Gallery of art by Third World artists. The exhibit showcases the political commitment, cultural celebration, and multi-cultural identity of California's Third World artists.

Some campus funding support for the conference has been provided by the Chancellor's Office, Student Services, EOP/SAA, and Oakes College. Members of the Conference Planning Committee are Espárza, Josie King, Ray Charland, Katia Panas, and Cheri Araki.

Reduced registration rates are available for UCSC staff. A proposal has been submitted to the Core Council to provide funds so that all students can attend the conference without charge. Any students interested in participating in the conference should contact the Core Council, and encourage them to allocate the necessary funds.

For further information regading the conference, contact the Conference Office at 429-2611.

Pacific Harbor Travel
333 Lake Avenue
Santa Cruz Harbor
Santa Cruz, CA 95062
476-5020

BARGAIN AIRFARES

London	$599 RT	Amsterdam	$598 RT
Paris	$749 RT	Frankfurt	$629 RT
Madrid	$684 RT	Zurich	$749 RT
Tel Aviv	$869 RT	Shannon	$799 RT
Athens	$815 RT	Milan	$855 RT
Rome	$865 RT	Brussels	$716 RT

Almost anywhere in the US - $198 - Depart by April 1

Eurail Pass, Brittrail Pass, Student ID, Youth Hostel Card

Y
(pay more?)

Compare us to all the rest. Save Time and money at
kinko's copies
509 Cedar St.
1211 Mission St.
506 Soquel Ave.

CLASSIFIED ADVERTISEMENT FORM

Please type or write very neatly. One word per space; the cost is 20¢ per word. Phone numbers and other groups of numbers count as one word. The prices are for one insertion. Please circle the preferred category and the dates you want the ad to run

PRE-PAYMENT REQUIRED

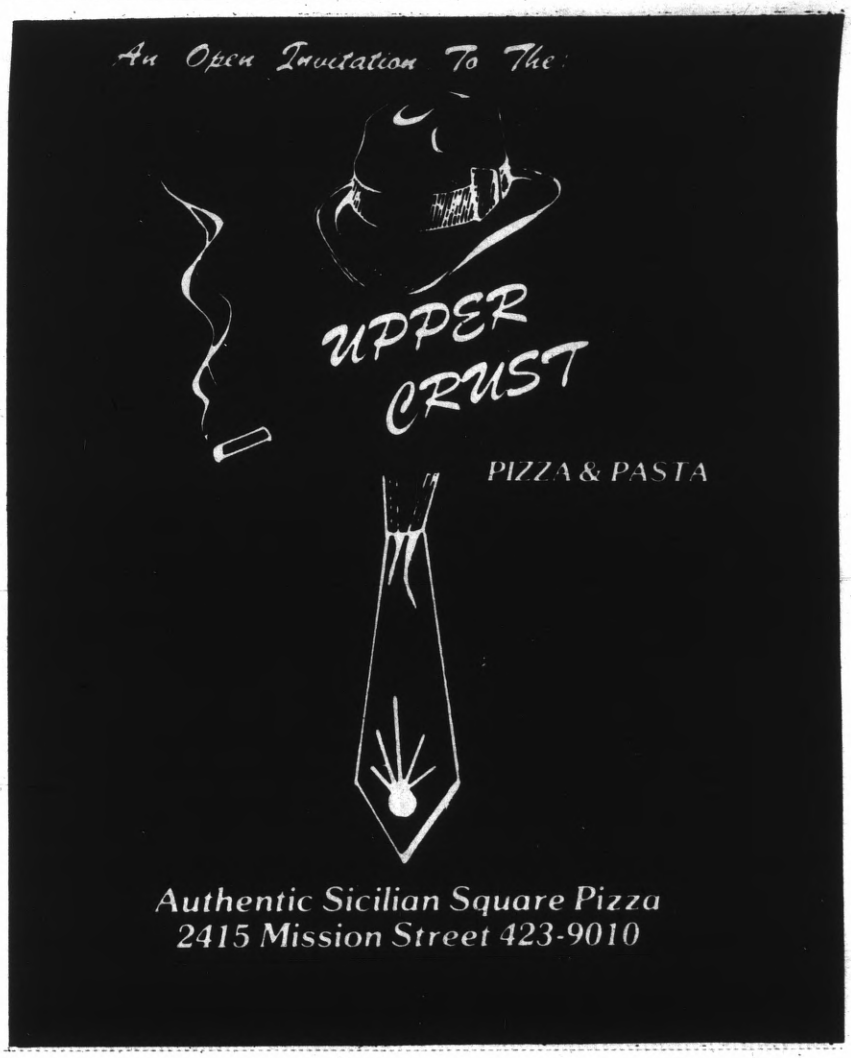
March 31 April 7 April 14 April 21 April 28 May 5 May 12

Personals • Instruction • Help Wanted • For Sale • Typing • Other

Write in ALL CAPS if you want it like that and underline for **bold**.

1	2	3	4	5
6	7	8	9	10
11	12	13	14	15
16	17	18	19	20
21	22	23	24	25

Please mail to: **City On A Hill**
Stonehouse, UCSC
Santa Cruz, CA 95064



RAINBOW RECORDS

NEW MUSIC SALE!

SALE SALE

BRYAN ADAMS
Cuts Like A Knife

$4.99

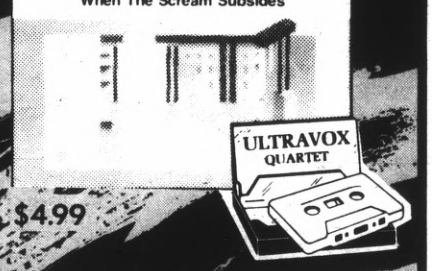
SIMPLE MINDS

$4.99

CULTURE CLUB
KISSING TO BE CLEVER
including:
Do You Really Want To Hurt Me
I'm Afraid Of Me (Remix)/Love Twist
White Boy (Dance Mix)
You Know I'm Not Crazy

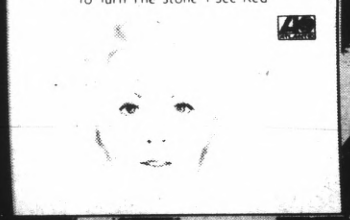
$5.99

ULTRAVOX
QUARTET
including:
Reap The Wild Wind/Visions In Blue/Hymn
We Came To Dance
When The Scream Subsides



$4.99

Frida
"Somethings Going On"
Includes I Know There's Something Going On
To Turn The Stone I See Red



$5.99

ROUGH TRADE
FOR THOSE WHO THINK YOUNG
For Those Who Think Young
All Touch · Attitude

$5.99

NIGHT RANGER

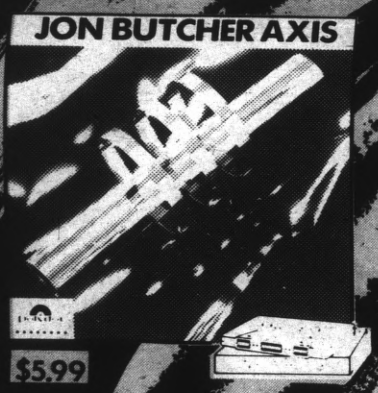
DAWN PATROL
DON'T
TELL ME YOU LOVE ME
SING ME AWAY
EDDIE'S
COMIN' OUT TONIGHT

$5.99

VANDENBERG
INCLUDES
YOUR LOVE
IS IN VAIN
BURNING HEART

$5.99

JON BUTCHER AXIS



$5.99

We've got what you're looking for!

CBS
Polydor
PolyGram Records
Give the gift of music.
ARISTA
A&M RECORDS
ATCO
Capitol RECORDS
The BOARDWALK ENTERTAINMENT CO
mercury

exempt from 7-up promotion

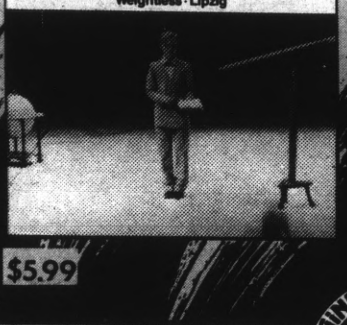
DEXYS MIDNIGHT RUNNERS
"TOO-RYE-AY"

$5.99

HEAVEN 17

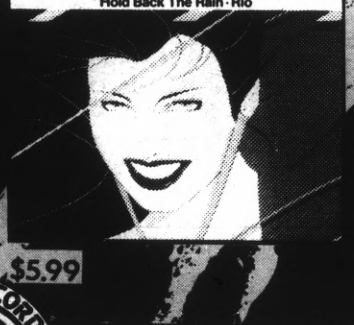
$4.99
Includes:
LET ME GO
WHO WILL STOP THE RAIN
PLAY TO WIN

THOMAS DOLBY
The Golden Age Of Wireless
featuring
Europa And The Pirate Twins · Airwaves
Weightless · Lipzig



$5.99

DURAN DURAN
Rio
featuring
Hungry Like The Wolf · Lonely In Your Nightmare
Hold Back The Rain · Rio



$5.99

THOMPSON TWINS
SIDE KICKS

$4.99
Includes: LIES
LOVE ON YOUR SIDE
TEARS

SAN FRANCISCO
25 Stanyan St.
at Geary
838 Market St. across
from the Emporium

DALY CITY
33 Westlake Center

SAN JOSE
Blossom Hill
and Winfield
across from Oakridge
1600 Saratoga Ave.
in Westgate
Shopping Center

MILPITAS
1201 Calveras Blvd.
Hwy 680 at Calvares

OAKLAND
255 W.
MacAurthur Blvd.
in MacAurthur
Broadway Center

CUPERTINO
10562 Deanza Blvd.
1 mile south of
Hwy. 280
Vallco Fashion Park
in Cupertino

RAINBOW RECORDS

SANTA ROSA
2180 Mendocino Blvd.
at Steele Ln.

WALNUT CREEK
2011 No. Main St.
at Ygnacio

SAN MATEO
412 Hillsdale Mall

REDWOOD CITY
316 Walnut St. in the
Penninsula Boardwalk

VALLEJO
3272 Sonoma Blvd.

LARKSPUR/MARIN
Hwy. 101
on Lucky Drive
next to Cost Plus

NAPA
3065 Jefferson St.

PALO ALTO
825 El Camino Real
across from Stanford

SANTA CRUZ
1411 Pacific Ave.
Pacific Garden Mall

Remember, almost anywhere you go you'll find a Rainbow!